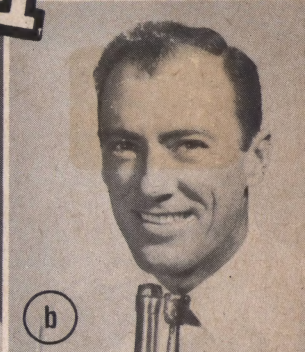


# Sets in Order

35¢

JULY  
1963



## SUMMER FOOLISHNESS

Can you match these Callers  
with their Baby Pictures?

(for the correct pairing see page 21)

The Official Magazine of SQUARE-DANCING







# Bulletin No. 4

## SETS IN ORDER AT ASILOMAR

July 28 thru August 2, 1963

### Where Do They Come From?

In the twelve years since the first Asilomar was held, participants have come from 41 states and from 5 Canadian provinces. When we get together on July 28th we'll have representatives from Alaska, Guam, Hawaii, and from states scattered from the eastern seaboard to each corner of the continent.

Next to Dancing, Mealtime is "All-Important" at a Square Dance Vacation  
"How can they do it?" "How can they prepare such wonderful meals for a group this size?" Mealtime at Asilomar is a never-to-be-forgotten experience. Round tables, each seating one square, become the center of very neighborly camp conversations three times each day. Delicious meals, cooked in Asilomar's spotless kitchens, tickle the palate with a wide range of appetizing menus. You'll find just about everything you like, cooked in a manner that you might find in the most wonderful homes. Truly Asilomar is like home and mealtime is a time for friendly talk.

### When is Your Best Time for a (square dance) Vacation?

In the early days of square dance vacation institutes most sessions were held during summer months. It was felt that this was the "ideal" time for the majority of square and round dance enthusiasts to get away from home and spend a week or so in the company of other square dancers at some ideal resort location. Several years ago those of us at Sets in Order discovered that there was a large segment of the population that was being overlooked. These people, for the most part, were those engaged in farming, carpentering, summer recreational activities, and similar occupations whose jobs made it impossible for them to get away during the summer. However, winter months - particularly the early months of each year - proved to be the best for them. From this idea the first February institute was designed. So successful have these sessions been that they are a regular part of Sets in Order at Asilomar. Weather wise - you just can't beat the mild California climate.

### Winter Asilomar - 1964

There will be two bang-up sessions in February '64. The first - a weekend from January 31st to February 2nd; the second - the regular winter session starting Monday, February 3rd and going until Saturday, February 8th. Such names as Frank Lane, Marshall Flippo, Frank Hamilton and Bob Page will be sprinkled throughout the roster of these coming sessions. Watch for the full announcement in your August issue of Sets in Order.

Write for your brochure today -

**Sets in Order**

462 No. Robertson Blvd.  
Los Angeles 48, California





## From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We were pleasantly pleased to read about the activities of several former "Triple A Square" members who are now in the States continuing their favorite recreation.

We in the U.S. Service lose many of our acquaintances when moving from base to base. However, thru your Overseas Dateline Column and Letters to the Editor we have been able to keep in contact with former friends and acquaintances. There is no doubt, your magazine is the square dancers' Bible, world-wide.

David L. Frank

McGuire AFB, New Jersey

**Editor's Note:** The following has been translated from the Japanese.

Dear Editor:

Purpose of this letter is to inform you how Japanese people are performing American square dance in Japan and also to express our wish to know more about the American dance as practiced in the United States, so that ultimately we can improve our situation here.

At present there are three American square dancing clubs in Tokyo area all of which are of Japanese callers and dancers as members. To enjoy American square dance in Japan, we must overcome many obstacles due to the differences in language, difficulties in obtaining dance records and other materials. However, to our credit, these clubs in Tokyo area have generous cooperation from American square dance clubs composed by American servicemen stationing in this area and they helped solve part of the problems facing us . . .

In order to play American square dance in nearly close circumstances as possible as you are, we collect many materials from the work shops of "set in order" issued from your company. Also we joined the Far East Square Dance Federation which is composed primarily by American amateur square dancers in Japan. Therefore, we have many opportunities to meet

(Please turn to page 38)

THE MOST BEAUTIFUL MUSIC! - - -

### #253—CAPRICE

A dream of a waltz by Jess and Ellis Gates, danced to Fritz Kreisler's *Caprice Viennois*.

### #254—CHOPSTICKS

A dance like a red balloon on circus day, by Dena Fresh. And as simple as a child's game, if you can waltz.

If you can't waltz you probably won't go to heaven, so ask about our instruction album—*Learning to Waltz*.

*Lloyd Shaw*

RECORDINGS, INC.

P. O. Box 203,  
Colorado Springs, Colorado



### VELCO

MEANS SAFETY

NO DUST — NO PARAFFIN  
NO ABRASIVES  
16 OZ. CAN SLO-DOWN

or

11 OZ. CAN SPEE-DUP  
Postpaid 1.75 (USA only)  
1.50 (Calif. only)  
2.00 in Canada

J. V. SUPPLY

P.O. Box 69894  
Los Angeles 69, Calif.

## NEW ILLUSTRATED BASIC MOVEMENTS OF SQUARE DANCING



15c ea. postpaid  
any quantity  
Available  
at your dealer  
or write

This new 16-page hand-book describes the basic movements of square dancing used today; including 71 illustrations. Ideal for callers and teachers for use in all square dance classes. A must for every student dancer.

*Learning to square dance is made easier when you get the picture.*

*Sets in Order*

462 North Robertson Blvd., Los Angeles 48, Calif.





# HOWDY FOLKS!

*This is* **BUDDY RANDALL** *saying —*  
*"Come Dance With Me Under the Stars in '63"*

at the

2nd ANNUAL

# Far Western Square Dance Convention

# AUGUST 15, 16, 17, 1963

## Eugene, Oregon

## ALL WOOD FLOORS!

**Registration at Convention \$1.50 per person per day. No refunds after August 10, 1963**

**CUT OUT AND MAIL**

## PRE-REGISTRATION FORM 1963

Attached is check to cover the following:

Thursday only, Aug. 15th      No. \_\_\_\_\_ @ \$1.25      \$ \_\_\_\_\_

Friday only, Aug. 16th No. \_\_\_\_\_ @ \$1.25 \$ \_\_\_\_\_

Saturday only, Aug. 17th No. \_\_\_\_\_ @ \$1.25 \$ \_\_\_\_\_

Full convention No. \_\_\_\_\_ @ \$3.75 \$\_\_\_\_\_

Dancer ☐ Caller ☐ Leader ☐

NAME \_\_\_\_\_

His first

Her first

Last

ADDRESS \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

## HOUSING RESERVATIONS

HOTEL ☐      MOTEL ☐CAMPUS DORM ☐☐ Room with Double Bed☐ Room with Twin Beds

☐ Room with Twins Beds

No. of persons.....

Information on Trailer Spaces desired ☐

OTHER \_\_\_\_\_

**MAIL TO: SECOND FAR WESTERN STATES SQUARE DANCE CONVENTION**  
Registration Committee  
445 Western Drive, Eugene, Oregon





# Square Dance Date Book

- July 5-6-9th Annual Hey Cedars S/D Jamb.  
City park, Cedar City, Utah
- July 5-7-Sierra Squares Mother Lode S/D Jub.  
Fair Grounds, Sonora, Calif.
- July 6-Guest Caller Dance  
YMCA, Fargo, N. Dak.
- July 6-Seaway Festival Square Dance  
Walker Arena, Muskegon, Mich.
- July 6-7-8th Annual Round Dance Weekend  
Community Pavilion, Dayton, Ohio
- July 11-13-4th Ann. Sherifian Stateside Reunion  
Eagle Rock Ranch, Texas
- July 12-13-Capital Lakefair S/D Jamboree  
Capital Lakeshore, Olympia, Wash.
- July 13-Southern Dist. Summer Dance  
Civic Audit., Ardmore, Okla.
- July 13-1st Annual Star-Lite Square Dance  
Fanshawe Pk. Pavil., London, Ont., Canada
- July 13-Merry Steppers Guest Caller Dance  
Student Ctr., Concord Coll., Athens, W. Va.
- July 19-20-White Mountain Club S/D Fest.  
Show Low, Ariz.
- July 19-20-2nd Annual Square Dance Festival  
Lake Carmi Pavilion, Franklin, Vermont
- July 19-21-Centennial Square Dance Festival  
Julia Morrison Park, Boise, Idaho
- July 20-Ocean Wave Summertime S/D  
DiLido Hotel, Miami Beach, Fla.
- July 21-Cedar Point S/D Convention  
Coliseum, Cedar Point, Sandusky, Ohio
- July 26-27-10th Ann. Black Hills S/D Festival  
Rapid City, S. Dak.
- July 27-Blue Water Square Dance  
Kincardine, Ont., Canada
- July 27-2nd Ann. C.S.R.A. S/D Round-Up  
Bell Auditorium, Augusta, Ga.
- July 27-Annual Sun Valley Capers  
Challenger Inn, Sun Valley, Ida.
- Aug. 4-Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.
- Aug. 10, 13, 16-Illinois State Fair S/D Nights  
Springfield, Ill.
- Aug. 10-11-Third Annual Round-O-Rama  
Columbia Gardens, Butte, Mont.
- Aug. 14-17-10th Ann. British Col. S/D Jamb.  
Penticton, B.C., Canada
- Aug. 15-17-1st Ann. Reunion-Overseas S/D  
Amarillo, Texas
- Aug. 15-17-2nd Ann. Far Western S/D Conv.  
U. of Oregon, Eugene, Oregon

# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

**VOL. XV NO. 7**

Printed in U.S.A.

Copyright 1963, Sets in Order, Incorporated  
All Rights Reserved. No part of this publication may be  
reproduced without written permission of the publisher.

Second class postage paid at Los Angeles,  
California

Subscription: \$3.70 per year (12 Issues)

**PLEASE NOTE:** Allow at least three weeks'  
notice on changes of address and be sure to  
give the old address as well as the new one.

## GENERAL STAFF

<b>Editor</b>	Bob Osgood
<b>Assistant Editor</b>	Helen Orem
<b>Contributing Editor</b>	Chuck Jones
<b>Subscriptions</b>	Jane McDonald
<b>Business Manager</b>	Jay Orem
<b>Advertising Manager</b>	Marvin Franzen
<b>Dancer's Walkthru</b>	Becky Osgood
<b>Record Reviews</b>	Merl Olds
<b>Art Department</b>	Ross Reeder
<b>Photographer</b>	Joe Fadler
<b>Art Consultant</b>	Frank Grundeen

## TABLE OF CONTENTS

- 3 From the Floor
- 5 Square Dance Date Book
- 7 On the Record and Record Report
- 9 As I See It, by Bob Osgood
- 12 Some Views on Calling,  
by Lloyd Litman
- 14 The Helper's Responsibility,  
by Ferd Wellman
- 15 The Dancer's Walkthru
- 19 Roundancing, by Joe Boykin
- 20 A Caller Speaks Out,  
by Arden Johnson
- 22 Style Series:  
Reasoning on the Wheel Around
- 24 The Square Dance Picture
- 25 'Round the Outside Ring
- 29 Workshop
- 47 The Caller of the Month: Elmer Alford
- 49 Paging the Roundancers:  
Frank and Phyllis Lehnert
- 55 Current Best Sellers: Record Sales Survey
- 62 Experimental Lab: Acey Ducey

462 North Robertson Boulevard  
Los Angeles 48, California  
Olympia 2-7434



*A slam-bang new*  
SINGING SQUARE DANCE  
**"BLACKSMITH  
BLUES"**

We gave SINGIN' SAM MITCHELL of Lansing, Mich., a special assignment to call this terrific new square dance because of his very special voice qualities and style of delivery. The results are nothing short of WOW! With an up-to-date and flowing dance written by SID THORNTON of Quesnel, B. C., and some real "anvil chorus" music by the PETE LOFTHOUSE Band, "BLACKSMITH BLUES" is surely a stepper.

Windsor No. 4821  
(flip-instrumental)



**TO OUR CANADIAN FRIENDS!**  
*The above releases are also being pressed in Canada and will be available to you at about the same time and same price as the U. S. issue.*



A DUET OF NEW WALTZES

**"PLEASE  
LOVE ME"**

Composers of several successful round dances, JOE & OPAL COHEN of Granada Hills, Calif., write a delightful, sophisticated waltz for Windsor that is both charming and challenging. Choreography that is different, plus music that can only be played by the PETE LOFTHOUSE BAND, makes this a dance that will enthrall the experts.

"WHAT'LL I DO"—a downright **simple** waltz competently written by ANN 'n ANDY HANDY of Cleveland, Ohio, with equally competent music by the full GEORGE POOLE ORCHESTRA. Here's an easy routine, set to a nostalgic old tune, that spells pure enjoyment for the folks who don't want to get too involved with complex waltzes.

Windsor No. 4690



# ON THE RECORD and RECORD REPORT

## SINGING CALLS

### IS IT TRUE WHAT THEY SAY ABOUT DIXIE —

Blue Star 1662

Key: F Tempo: 128

Range: High HC

Caller: Vaughn Parrish

Low LB

Music: Standard 2/4 — Saxophone, Piano, Guitar, Drums, Bass, Violin

**Synopsis:** (Break) Circle — reverse single file — girls backtrack — partner right — allemande — weave — do sa do — promenade. (Figure) Four ladies chain — heads roll away, circle four once around — star thru — do sa do — ocean wave — right and left thru — corner swing — promenade.

**Comment:** Good tune selection and top quality music. The words are well metered and the dance is easy to call. Rating ☆☆

### HELLO BLUEBIRD — Blue Star 1663

Key: E flat Tempo: 132

Range: High HC

Caller: Bob Fisk

Low LB

Music: Standard 2/4 — Saxophone, Drums, Piano, Bass, Guitar

**Synopsis:** (Break) Corner do sa do—partner swing — promenade — heads wheel — square thru — U turn back — right and left grand — do sa do — promenade — swing. (Figure) Heads star thru — square thru 3/4 — corner swing — circle — roll away — circle — allemande — do sa do — corner swing — promenade.

**Comment:** Well played instrumental of a lively tune. Meter of words needs some adjustment

(Reviews continued on page 52)



### HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.



## CALLER'S MATERIAL AVAILABLE

Revised Figures and Terms (1963)	\$1.00
Caller's Roster	\$1.00
Training Manual	\$3.00
Caller's Guide	\$3.00
Subscriber Membership	\$6.00

Order from

Square Dance Callers Assn. of So. Calif.  
P. O. Box 1024, South Gate, California



Plain Badge  
No design —  
name only 60c  
Name & town or  
club 65c  
Badge as pictured 75c  
We design club badges

## Really a Square Dancer's BADGE

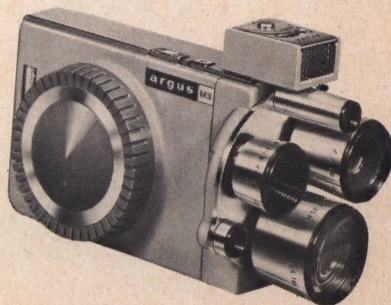
Red or Black Plastic — White Letters

PAT'S PLASTIC

BOX 847

RIFLE, COLORADO

FREE — THIS BEAUTIFUL  
8mm ARGUS  
MOVIE CAMERA  
Write for Details on the  
PREMIUM PLAN

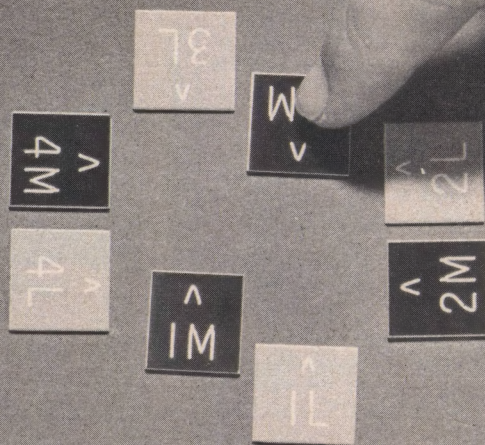


*Sets in Order*

462 N. Robertson Blvd.  
Los Angeles 48, California



# HELP FOR CALLERS— TEACHERS—DANCERS WHENEVER THE NEED ARISES



## THIS SET of 8 "dancers" is YOURS—FREE!

Just think—anytime or anyplace—if you would like to work out a square dance pattern (whether it be simple or complicated) these 8 dancer-checkers are yours to command. They're designed in durable colored plastic (red for the ladies and blue for the men) and each bears the symbol designed by Roland Onffroy and described in his May SIO article "Quick Freeze Your Dancers." With each set of dancer-checkers comes a special set of instructions especially prepared by caller, Onffroy.

These copyrighted checkers cannot be bought. We want to give them away! To get your set, complete with instructions, simply send in one NEW subscription to SIO. You may make out the order for anyone who is not a subscriber or who has not subscribed for the past year. Simply send in his name and address and your check for \$3.70 along with your name and address so that we can rush your checkers to you. This offer is good only until December 15, 1963. Subscriptions sent in on this special offer do not count in other SIO subscription plans.

Be the first in your area to own a set of Dancer-Checkers —  
You'll love 'em

ORDER FROM

**Sets in Order**

462 N. Robertson Blvd.  
Los Angeles 48, California





# AS I SEE IT

bob osgood

July 1963

**A**RATHER BEWILDERING SITUATION has arisen in this activity in the last few years. In the minds of some of those who square dance there are two types of people who play a vital part in this hobby. These are the dancers on one hand and the callers on the other. That the two should be separated — placed in different camps as it were — is a paradox difficult to understand.

In our book a caller is, first of all, a dancer. If he chooses to call he does not automatically become unmindful of the needs of the dancer. On the contrary. Being a caller should indicate that he has developed an increased sensitivity for the activity and through the process of learning to call has become an even better square dancer.

In learning to call, a caller finds out all he can about public address systems. He develops his memory and a geometric sense of welding movements into comfortable patterns. He certainly should learn programming and a multitude of other things. But of all he must learn, perhaps nothing is more important than to develop an ability to get along with others. Working with people is an art. Many people studying for a profession for many years to obtain their master and doctor degrees still find that they have much to learn when it comes to working with the public.

In recent issues of *Sets in Order* we've been in pursuit of information that would tell us more about the future of this activity. Several months ago we looked at a list of several hundred terms somehow connected with square dancing. In another issue we boiled these down to a list of basic movements which we listed in a suggested order of teaching. Next, we switched to the subject of *dancing style* and in the May and June issues discussed those attributes of styling that make men and women desirable dance partners.

Now is the time, perhaps, to talk about

*human relationships and attitudes.* How many square dance clubs are there today that thrive because of the wonderful attitude of the leadership responsible for the club's guidance? On the other hand, how many groups have fallen by the wayside due to misguided souls who tried to dominate the scene and, in doing so, misinterpreted a sense of duty and responsibility and "chased the members away."

Our next project then, has to do with *public relations* as it has to do with the *philosophy* of square dancing. Whatever it's called, this achievement of the proper attitude for square dancing is important to all of us. In the issues to come we hope to present some challenging bits and pieces on the proper mental attitude necessary to perpetuate future activity.

## On the Cover

**W**E NEVER SEEM TO GET completely up to date in telling you who our cover couples are. In the May issue, for instance, our *typical male square dancer* was Bob Packard — who's been to Asilomar with us on a number of occasions and who dances with us in several groups. On our June cover, peeking over the top of a night sky line view of the City of St. Paul, was a bevy of the ladies who belong to a round dance group we enjoy, known as Rock-in' Chair Rounds (aptly named because the



Match the callers with their baby pictures on the cover of this issue.



only round dances we do are those of proven quality over the past years).

We've selected the calm of this summer issue to dig into square dancing's family album for a collection of well-known callers in poses you might not readily recognize. You might study them and see how many you can identify. You'll find the clues on page 21.

## We Get Letters

**I**T'S HARD TO SAY whether square dancing is hitting another boom period, such as it experienced in 1950, or whether we just seem to be uncommonly busy these days. Whatever it may be, we never can remember a time when we've received so many letters. By actual count, in recent months, I seem to be answering between 75 and 100 letters a week.

Some are from folks starting a square dance program in a new area and looking for suggestions. Other letters ask about organization of caller associations and dancer associations. Some solicit advice in bringing in traveling callers and others outline particular problems where they feel we might be able to help.

We take this letter-writing quite seriously and, though sometimes we get a bit behind in the answering, we always feel it a compliment when folks write us.

Things were going fairly smoothly not long ago when we received a letter that brought us to a crashing stop — at least temporarily.

The letter was in a brown envelope and, once opened, spilled out two photos of a square dance roundup and a seven page letter.

This  
presented  
a problem



Caller  
Wada-Tokyo

The letter, written completely in Japanese, had us stumped until we took it to a friend of ours — a Japanese gentleman who said he'd be only too happy to have it translated for us.

The translation took roughly a month, but now we have the story. It's from a young caller, Masaru Wada, and parts of the letter are in our "From the Floor" column in this issue.

## SOS—Help Needed!

**A**WAY BACK IN 1948, when the first issue of *Sets in Order* came out, we decided to build a permanent reserve inventory and set aside 100 copies of each subsequent issue. This has become a routine thing in the office over the years, but somehow, on three occasions, we've discovered we've "goofed."

Consequently, we're missing copies of May 1962, May 1960, and March 1955. We'd be most indebted to any readers who might be willing to help us out. If you find that you can spare any of these, please send them in and we would be delighted — in exchange — to add an extra *two months* to your current subscription. Thank you very much.

## Bits and Pieces

**S**TARTING IN THE October 1961 issue of *Sets in Order* and appearing in several subsequent issues, we printed bits and pieces of a special indoctrination handbook aimed primarily at new dancers. Since that time we've received quite a number of requests to have the material reproduced in a 16-page handbook for distribution to new members of classes as well as to those in clubs and associations. We're still trying to make up our minds whether there would be sufficient need for such a manual and we would enjoy hearing



from any of you who might feel that a collection of ideas and thoughts of this nature might come in handy for your teaching and club groups. *Please let us know.*

As you're reading this we're still back in the east, having taken in the National Convention, and being part of the Pairs and Squares Institute staff in Aston Villa near Toronto, Canada. When we return we'll try to fill you in on the National and other events on the trip.

## The Callers-Eye-View

**I** DON'T CARE HOW MANY TIMES it happens, there's always the thrill of standing in front of a crowd of thousands of dancers and being amazed at the fact that so many people who don't know each other and have never danced together before as a group can work so well in unison.

Perhaps at some large convention or roundup you have had an opportunity to climb high into the stands and look down onto the floor of swirling dancers. Chances are you've been amazed, as I have, as lines surged forward and back, as squares circled to the left or right, as dancers meet and twirl at the end of a right and left grand, or as all eight in each square form a right hand star and move around in a galaxy of shuffling color.

A caller has many rewards for his efforts in behalf of the dancers. However, few, I believe, surpass the thrill of watching a mammoth floor react to each succeeding call. This was the feeling I had 13 years ago at the Diamond Jubilee

in Santa Monica. I notice the same old feeling exists when I called for the dancers in Omaha, Nebraska just a couple of months ago at the huge Ak-Sar-Ben Auditorium. Chances are, it will always be so.

## Telling the Story

**O**NE OF THE FRINGE BENEFITS coming to folks putting out square dance publications, is that we get samples of just about *everything* that has *anything* to do with square dancing. Our library shelves are filled with books on

"WE CHOWDER AND MARCH FOR FUN" - WE SQUARE DANCE AS A PUBLIC SERVICE"

# ICMASDSUVLMADOC

THE INTERNATIONAL CHOWDER, MARCHING, AND SQUARE DANCE, SOCIETY OF UPPER VIRGINIA, LOWER MARYLAND AND THE DISTRICT OF COLUMBIA

## Announces

### A SPRINGTIME COTILLION

8 Top Drawn Open Dances  
WELLS FIELD HOUSE - FT BELVOIR  
8 March 11 April 10 May  
22 March 26 April 24 May  
8 - 11 P. M.

**\$1.50**

**JIM SCHNABEL - CALLER**  
If you're confused, CALL, WRITE or SEND MONEY to one of the following ICMASDSUVLMADOC wheels. Check phone book for last known address --

**CHIEF CHOWDERHEAD** - Wally Bybee  
**EXALTED PROCTOR** - Harvey Smith  
**RIGHT GUIDE** - Gil Gilbreath  
**HERNDON DELEGATE** - Woody Woodson (Call Collect)  
**DEPUTY ASSISTANT** - Jack Mantle  
**ASSISTANT DEPUTY** - Stan Reed  
**DEPUTY ASST. ASST. DEPUTY** - Clay Tasker  
**GRAND MARSHAL** - Bud Vandervort  
**PRINCIPAL COORDINATOR** - Ed Wood  
**LEFT GUIDE** - Pete Tobeen  
**ADVISOR** - Jack Boettcher  
**TRAFFIC MANAGER** - Hal Heady

**RICHMOND CORRESPONDENT** - Lew Wright

Dozens of Top Executive Posts Still Open  
No Experience Required

**FREE STYLE MARCHING CHOWDER IN SEASON LADIES WELCOME**



What a thrill! This picture will give you an idea of the sight that greets each caller as he stands in front of a crowd of several thousand square dancers. This picture was taken at the Golden State Roundup in Oakland, California, and is so typical of the large dances across the country.

the subject going back many years. Two walls in our office are lined from floor to ceiling with records representing perhaps 80 or 90 different recording companies which over the years have put out square and round dance records. A good portion of one of our rooms is filled with files of all square dance publications, and smaller files contain samples of square dance badges, decals, club newspapers, etc.

One of our most enjoyable collections is made up of club bulletins from all over the world. We have bulletins written in different languages—only the pictures of square dancers look familiar. However, the most unique bulletin came in to us recently. I don't know whether you'll be able to read the type too well, but as far as we're concerned it's one of the funniest and we only wish the club weren't so far away. We'd like to join.



# SOME VIEWS ON CALLING

*By Lloyd Litman, Cleveland, Ohio*

**P**ERHAPS THE MOST symbolic idea ever put into practice on the square dance floor is that giant inter-set hash called progressive squares.

Square dancing progresses. It is fortunate that it does. If not, it would die. The individual dancer progresses to new figures, to new friendships, to a new and wider perspective of his activity and a greater appreciation of its parts.

These same figures, friendships, trends, and perspectives mark the path of progress for callers. Although the trails of dancer and caller may not be identical, they run parallel, and of course at trail's end there is always the square dance.

The trail of a square dancer, should he seek a high level of accomplishment, grows a bit longer all the time. It leads from his first beginner class through several months of workshop instruction, then through perhaps years of picking up bits of knowledge about his hobby. Actually, the trail never ends.

The path of dancing accomplishment grows longer because dancers continue to want something a little different. A responding flow of new basics creates more for the dancer to learn.

If we recognize the difficulty of trying to go from non-dancer to dancer in today's activity, how rapidly is the hurdle growing over which a dancer must jump to become a caller? The task of callers trying to stay abreast of the current picture, especially for those calling only part time, causes some to give up.

The challenge is greater for the caller faced with calling for clubs of varying levels of ability. A club may not ask for the newest figures, but for a variety of the basics it already knows.

As the truly advanced square dancer knows, all his progress may not be in learning the

newest figures. He learns to appreciate variety in the mixture of old with new, he cultivates ability to enjoy dancing at all levels, and he can tell the genuinely new basic from the new name which has equivalents in previously adopted basics.

The dancer striving to progress feels the lure of the traveling caller. The itinerant caller, usually nationally known, may or may not give this thirsty dancer new figures as he stops in the area. The local caller does, however, and often beats the big name to it.

But the traveling caller will give the dancer figures he already knows in new combinations. Such combinations will be used by the traveling caller night after night, but they will appear new and refreshing to each group of dancers on the string of one-night stands.

The accomplished dancer recognizes all this and appreciates the problem of the local caller. The big difference between the good dancer and the good caller is that the caller has the professional obligation to do something about the problem.

This challenge that stands ready to be hurdled by anyone making the jump from dancer to caller includes satisfying groups demanding varying levels of dancing, satisfying dancers who want something new, giving dancers variety, and trying to keep the gap between non-dancer and dancer within bounds that can be bridged by enough people to keep square dancing growing.

Today's dancer is THE factor in this challenge. How best to meet these demands?

Singing calls are conceived with fairly tight patterns and only limited change in figures is possible. This makes hash calls, then, the primary tools with which a caller can tailor the enjoyment he gives dancers.

A caller can serve up hash in four different ways. He can read the calls as he gives them to the dancers. He can memorize enough calls to provide an evening of dancing. He can use a sight method, watching a set on the floor, keeping in mind the relationship of a particular man to his original corner.

---

**In recent months we have run quite a few theories on the science of square dance calling and here's another. We enjoy the opportunity of airing as many different viewpoints on this subject as possible.—The Editor.**



The fourth method is the one I find the only truly creative method and the one I feel most nearly foolproof. It involves use of a mental image.

In reading his hash, the caller is copying someone else. In memorizing, he is robbing hash of its unique extemporaneous quality. Hash in this case becomes little different than the memorized lyrics of a singing call. Finally, in watching dancers and their relative positions on the floor, the caller may be relying on one set to be correct, and if that set is wrong or is pulling some shenanigans, the rest of the floor can suffer.

The truly professional caller will construct his hash from a mental image, placing himself, in his mind's eye, in the role of the number one gent, from which position he can orient himself in relation to any other position in the image-set at any time.

Imagining himself as the number one man, the caller can trace any combination of figures which starts with him in a position relative to any one other lady in the set and ends with him in that same position relative to the same person. He will be sure such a call can be properly executed by the dancers.

I like to refer to any figure or combination of figures which gets the dancers back to the relative positions from which they started as a "zero movement."

This term is one of those used in my book, "Instant Hash," co-authored by Rickey Holden, to describe square dance choreography. *It is my thought that general acceptance by callers of terms of reference for choreography*, the terms used in my book or any other comprehensive set of terms, *would be a great boon to square dancing.*

Such terms would help to define new basics and place them in proper perspective with existing figures. Such terms would help callers supply dancers with a greater variety of combinations from existing basics, thus making less frantic the search for something "new."

The zero movement gives the caller only one concern as he represents it — that of getting the dancers back in their same relative positions. As an imaginary number one man, the caller will know when this occurs. Within the zero movement framework, he can call any combination of basics he wishes, and the possibilities are large indeed.

I like to refer to this framework as the gim-

mick, the second of three parts in my definition of any hash. The first part is the setup, or simple movement of dancers from the squared up position to a point from which they can start the zero movement. The third part is the get-out, or from the end of the zero movement, for instance, left allemande.

The setup arranges people in the set in any original formation such as a box, line, order, promenade, route, star, or thar. These formations are described in detail in my book.

The zero movement, or gimmick, then, is any extemporaneous group of figures that logically can be performed without directing a call to any one couple or one person.

The last maneuver of the sequence must return dancers to the same type of formation, except individuals need not be in the same relative positions to each other. The sequence is repeated until any two dancers are in the same relative positions to each other, that is the man in the same place relative to his partner, corner, partner's corner, etc.

Thus any such sequence of figures may need to be called one, two, three, or four times to complete a zero movement. The caller, using mental imagery, will know when the zero movement is complete. He then will be ready to call his get-out.

The get-out, of course, need not be to a left allemande. It may be to a promenade or grand right and left.

Mentally imagining himself in a set, a caller can give calls to groups which do not know the latest figures, but which nevertheless will work such groups through similar patterns.

Take a group which does not know "lines retreat." The call "bend the line, right and left through, pass through" will put the dancers exactly where they would have been with a "lines retreat" call.

Such work with equivalents can serve more advanced dancers who might have as much fun with the three easier calls as they would have had with lines retreat.

The instantaneous hash possible when a caller formulates zero movements between set-ups and get-outs by using a mental image, put him in the dancer's place, at least in thought.

No greater consideration for others can be given than putting yourself in the other fellow's place. *And consideration by caller for dancer, and dancer for caller, makes our activity great.*



## THE HELPER'S RESPONSIBILITY

By Ferd Wellman — Topeka, Kansas

**A**N ENTHUSIASTIC SQUARE DANCER can be of great value in bringing new dancers into the square dance activity. Knowing what fun lies ahead, he or she has the desire to unfold this same brand of fun to every non-dancing acquaintance. It is this spirit that makes the present dancer the greatest recruiting agent for enticing prospective dancers into a class program. Here are some tips to outline your responsibility, as a helper who comes to the classes to aid the instructor.

- **MIX WITH THE NEWCOMERS** as they enter the hall. Become one of them. They will watch as you welcome others and as you mix among the crowd. This procedure will appear natural to them and eventually they will do the same.
- **SET A GOOD EXAMPLE** when dancing. Listen to the instructions; be in the right place at the right time. This will be observed. You won't have to explain it.
- **BE INCONSPICUOUS.** Direct your attention to the teacher at the microphone. Remember to be "the best listener on the floor." This is most important when beginners are in the formative stage.
- **BE PATIENT.** Be aware that it takes some folks longer to learn than others. Don't push or pull. Let the newcomer learn to listen and follow. Your patience, understanding and friendliness may be the factors that will keep one frightened couple from dropping out of class.
- **DON'T SHOW OFF.** Of course, you know more than the beginner. Just consider how much longer you have been dancing. The first step is to get the students through each movement in the simplest and most uncomplicated manner. The extra twirls and "turn backs" will come in time.
- **DON'T OVERDRESS.** Especially on class nights. Be neat at all times. The correct way you dress will be imitated. The fancy dresses and western shirts can come later.
- **DANCE IN DIFFERENT SPOTS.** Fill in the squares as you are needed. You will do much to discourage set-up squares or cliques.
- **PERSONAL HYGIENE AND MANNERS** are the teacher's responsibility. You may call his attention to these matters privately and during rest periods.
- **EXHIBITIONS** are not encouraged. Sometimes a display of faster dancing and the use of styles not introduced do much to discourage the beginner.
- **YOUR AWARD** as a "helper" will come from the satisfaction that these people will some day become a permanent part of the hobby you enjoy.



THE DANCER'S

*Sets in Order*

# WALKTHRU

## CLUB BANNERS

**T**HE NEXT TIME you're at a large square dance affair, take a moment out and look around the perimeter of the hall. Chances are it will be festive with a variety of shapes and types and sizes of colorful club banners. Actually what is represented there is more than just a multitude of materials. It is symbolic of the very core of square dancing, the home club. Some banners may identify large clubs with a membership of 200 or so; others may be the emblem of smaller groups, of perhaps four squares. But they all represent the love, the joy, the friendships, the dancing, that combine to make square dancing the recreation it is.

A square dance club banner may be simple or elaborate depending on the choice of its owners. A great majority of them are made from felt, as the material is durable and rolls easily for storing. However others have been made from wool, velvet, oil cloth, satin and heavy cotton. Some groups choose to embellish their banners with such trims as sequins and braids.

Certain clubs prefer to make their banners from wood or leather, perhaps duplicating their club badge. One group we know of actually has a large hand-painted portrait of their club mascot as a banner. There are no rules limiting what a club might choose for its banner.

Similarly there are no regulations stating how a club should use its banner. Most groups

prefer to hang their banner in their own club hall as a means of identifying their square dance group. This is especially true in locations where more than one club dances in the same hall. When a particular banner is on the wall, it announces to all guests just who is dancing there that night.

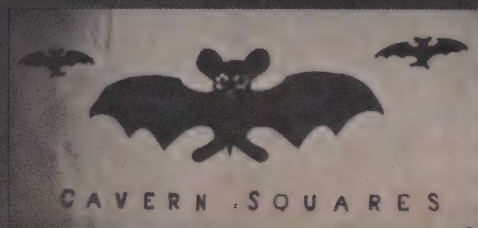
Square dancers feel a sense of pride in their own banner, just as they do with their own club badge, and treat it respectfully. One club we know uses its banner in a significantly important spot in its club initiation ceremonies. Another group has chosen to have its banner as a repository for the members' badges.

Generally one person or one committee within a club framework is responsible for the upkeep, storing and transportation of the banner. This might be the Decorating Committee, the President, Secretary, etc. It should be the same individual who makes the arrangements for displaying the banner at any special event. In the case of a festival or round-up, he can make certain the banner is there on time, properly hung and later returned.

When visiting other square dance clubs, most groups have found it wise to leave their banner at home and not try to make an ostentatious show of charging in with their banner. In this way they allow their hosts the privilege of being just that and in turn they can enjoy all the pleasures of dancing with their friends and under that club's banner.

Some clubs have recently adopted a happy plan of making several miniature replicas of

These banners, constructed of different materials, express the personality of the individual clubs and serve to identify the group in many circumstances and under different situations.





# The WALKTHRU

their club banner. When they visit another club, they take along one such emblem and present it to their hosts as a token of their appreciation. Similarly a club might effect the same policy and present a junior-edition of their banner to their guests.

We have also heard of one club who started a Friendship Banner. Designated as such and bearing the name of the originating club, it was passed from group to group by visiting dancers. Each club at which it was displayed added one of their badges before it left their confines. The last time we heard, this particular banner had traveled from California to New York, stopping off for dances in six states and one Canadian Province on the way. It should be noted however, that this was a special banner and should not be confused with a regular club banner.

All in all, a club banner, like a club badge, is only important to the extent that it reflects the fellowship and dancing found within any square dance group. As long as it serves this purpose and is used wisely, it will have a place in the club program.

## HONOR WHERE HONOR IS DUE

A LEARNED MAN once said, "If people would treat their families like friends, everyone would be the happier for it." Unfortunately too often we forget courtesy and gentleness with those of whom we are the fondest.

Sometimes this proves to be the case with our square dance families too. We overlook those who have been so responsible for keeping our square dance club a "going thing." Of course we are referring to the men and women who serve as square dance club presidents.

Recently we have become aware of a happy movement afoot — not a planned activity, but something which has sprung up spontaneously and simultaneously in various parts of the square dance world. Square dancers are finding ways of saying *Thank You* to their past club presidents.

Some groups have dedicated one club dance to these people, honoring them for their service and letting them know it has not been forgotten. After one such event, one club, with the assistance of their caller, held a free work-

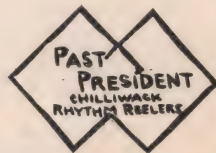
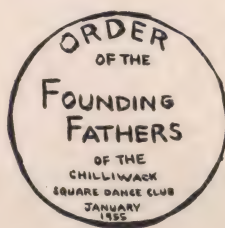
shop to acquaint some of the past presidents who had dropped out of dancing with the current square dance movements. Now they have rejoined their club and feel comfortable.

Two such groups on these occasions have presented their hard-working ex-officers with special badges. These are not badges which are earned by connecting some peculiar event with square dancing. Rather they are heartfelt evidences of appreciation from the club membership to people who have willingly and unselfishly given of their time and effort.

The Rhythm Reelers of Chilliwack, British Columbia, used their 8th Anniversary Dance to honor Past Presidents and Charter Members. As each Executive holds his position for two years, four such couples were honored with hand-made leather badges. In addition a special badge, "Order of the Founding Fathers," was presented to one outstanding charter member whom the club wished to acknowledge. A leather "Chillibuck" dollar was presented to each couple which in turn could be returned for a free admission to some club dance.

The Beverly Hillbillies of Los Angeles also recently honored their past presidents. About to celebrate their 13th year of dancing, the club hosted 16 couples at a special dance. In this group officers are elected for a six-months' term and so many of those present had served a second time around. Hand-painted wooden badges were presented to each man while a wooden rolling pin designed to be worn as a necklace was given to the feminine half of each couple.

Regardless of the way you might find to say it, a Thank You to any and all of these hard-working people is always in order.



These badges serve as mementos in honoring outstanding club personalities.



**T**HIS MONTH'S Club Profile comes to us from the East Coast. Again we call upon a group that has been operating successfully for many years and which has found the type of procedure best suited to its needs. The Club Executive is quite different from any previously outlined and notably the group does not increase its membership through yearly beginners' classes. Perhaps some of its requirements and solutions may be similar to those of a club within your area.

## CLUB PROFILE #2

**NAME:** Grand Squares

**LOCATION:** Purchase, New York

**AGE OF CLUB:** Over 10 years

**MEETINGS:** Weekly, September thru May,  
8:00-10:15 P.M.

**MEMBERSHIP:** 90 couples

Members in the Grand Squares come from a 60-mile radius and perhaps because of this distance they must travel, they wish to dance with as little interruption as possible. For this reason they do not break even to have refreshments on regular club nights. Once a month they do have a Party Night which is opened to invited guests and at which refreshments are served.

The dancers enjoy a single caller who has been with them since the club's inception. They dance an average of 10 squares an evening, alternating two squares and one round with the caller teaching one new round each month.

A donation of \$2.50 per dance is collected from each couple in addition to a yearly Indoctrination Fee of \$3.00 a person. They specify "Indoctrination Fee" as no tax is involved. Dances are held in a Community Center building which charges a nightly \$27.50 rental.

The club operates under a constitution which calls for the entire membership to vote for a President, Vice President, Secretary and Treasurer (who hold office for one year) and five advisory directors (who hold office for two years). Business meetings are conducted when needed with small items often being worked out before or after a dance and major items handled on non-dancing nights. The caller is invited to attend all meetings and does so when able.

## The WALKTHRU

The Grand Squares do not belong to any association.

Membership in the club is by invitation.

While the group does not regularly plan special events other than its monthly Party Nights, it does feel the need to keep its treasury in balance. When this gets too large it becomes a problem and all the club requires is enough for operating expenses. In order to maintain this balance, the Grand Squares have found ways to spend an overage by helping with a community project or aiding their own caller. Last summer they held a special dance free of charge for the members.

### BADGE OF THE MONTH



Round dancing walks hand in hand with square dancing and happily square dance clubs find a home for both within their confines. Occasionally, however, a going square dance group will foster a round dance club, often drawing upon its most interested dancers for its membership.

Such is the case with the Anchors & Chains Round Dance Club, an offshoot of the Buoys & Gulls Square Dance Club. Members selected a name which would be synonymous with the Connecticut-Rhode Island seaport area, from where the dancers come. (We're glad there's no connection between the "chains" and the ladies!)

Choosing a round shape for the club badge, and a simple but decorative emblem, the Anchors & Chains have designed a most attractive and suitable pin.



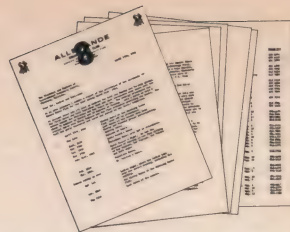
# The WALKTHRU

## THE WHOLE STORY

THE ALLEMANDE 8 Square Dance Club of Winnipeg, Manitoba, Canada, completes each dancing year with a thorough and interesting report on all club activities for the past season. This many-paged typed report is given not only to the club members but also to the local community center whose sponsorship makes the group a part of the adult program of the Parks and Recreation Board.

The club year ends the last of each March and the written wind-up acquaints the membership with the many sides of the club picture. It certainly must make each individual feel he is a vital part in the future success of the Allemande 8's.

This annual statement begins by outlining the dances held and their attendance and also lists meetings still to come. A page is dedicated to reviewing events of the year as seen by the President. A detailed financial statement is presented by the Treasurer and a proposed



Allemande  
8s'  
Report

slate of new officers is listed by the Nominating Committee. Lastly a current membership list is included.

The completeness and yet simplicity of this type of report has much to be said in its favor. For once the general membership as well as the current board members are aware of the non-dancing side of the club program. Facts are not hurriedly tossed out vocally at a business meeting but are presented in a permanent form allowing individuals as much or as little study as they wish. Strong points as well as weaknesses in the club can be evaluated for the future. And while the Executive Board undoubtedly spends much time and thought in the preparation of the report, it is done away from the dance floor. It's always healthy to keep business out of dancing!

## SQUARE DANCE PARTY FUN

FOR THE SMALL GROUP

A square dance club traveling together as a group, often ends an evening crowded into someone's living room. Of course, this even happens after a home club dance when the gang gathers for another cup of coffee. There's generally someone in the crowd who'll start everyone off with a clapping game or some type of mental teaser.

Many of these same home-type party games can be adapted for use at a square dance after party. As long as they are kept short, they become good ice breakers and many times an audience will get into the spirit and shout forth ideas for other games. If they do, keep track of the suggestions and jot them down in your stunt notebook for future reference.

Everyone will have his own childhood favorites which can be used. Remember: "My grandmother loves coffee but she hates tea." The idea is to start with this sentence and then ask the person on your left or some person at whom you point in the audience to pick it up. Hopefully that individual will catch on to the vocal trick and will utter something similar

to, "My grandmother loves sugar but hates sweets." If he doesn't understand the gimmick, he's out.

And so it goes around the room until you decide to call a halt to the game. We've always found it's best not to tell the "uninformed" how the stunt works. They'll discover soon enough.

Then there's the one, "My name is Sam and I'm going to the South Seas to buy a sailboat." The next selected person gives his name and might say, "My name is Mike and I'm going to Michigan to buy a mattress."

Perhaps you remember the scissors stunt. A pair of scissors is passed from individual to individual and each person must decide whether he receives and passes them "crossed" or "open." Of course it has nothing to do with the actual position of the blades.

You'll undoubtedly think of others on your own. And if you don't remember how these work, just ask your children, or your grandchildren. Or give a party and try them out—someone's bound to know the key.



# ROUNDANCING

Joe  
Boykin



*By Joe Boykin, Phoenix, Ariz.*

SEVERAL YEARS AGO the popular rounds of the day were — Varsouviana, Polka, Schottische, Manitou, Gavotte, Boston Two Step, Rye Waltz, Black Hawk Waltz, and Veleta Waltz (still one of my all time favorites), to mention a few of them.

One may still find most of these dances being done at halls which specialize in old time rounds, and you will likely find some of them being done in ball rooms that cater to modern ball room dancing. These old time dances are very pretty, and I would suggest the modern round dancer visit one of these halls to see what the fore-runner of today's rounds looked like. I'm sure you will find such a visit both interesting and educational.

The growth and changes that have come in roundancing during the past fifteen or twenty years are quite remarkable. It reminds one of the life cycle of something, say the moth or frog. During this span of time we have heard signs of heave-ho—they are ruining roundancing—throw out the new ideas and let's stay with the old ones! Being a little progressive of spirit and moderate in learning, I feel this enigma of the lazy bones (dry bones!) could have sounded the death knell to modern roundancing if such a course had been followed. In my opinion today's rounds are indebted to yesterday's. It is fortunate that modern rounds had their origin in the old time dances, for this tie-in has served to temper the course of progress and has helped to keep the movement from floundering too far afield. It has also served to retain the interest of the instructors, many of whom would have little to do with the ball room ideas. Therefore, many of today's basics were handed down, and what a beautiful start this gave the modern roundance student and scholar to work with.

We must agree that leaders, record companies, and magazines have done a commendable job of development—of writing new dances, promoting and popularizing the roundance movement. The spirit of the dance today is the living present—NOW—and it seems to me this lends impetus and excitement to all

ages to want to learn and follow thru. Roundancing is indeed up to date. Let me remind you a pop tune released today will have a figure put to it by tomorrow!

Roundancing and square dancing are still much akin. The one has helped the other. The balance is still there, I think, even though deviations often prove to the contrary. Time usually herds them back together. We have seen them work hand in glove to the mutual enrichment of both the dancer and the dance.

Many of the best roundancers I have seen square dance—and many of the best square dancers I have seen, also roundance. The reason for this excellence, I think, is obvious. The dancer has begun to learn more about music—counts, measures and individual maneuverability. This knowledge gives one a new conception of dancing as a recreation. You find yourself moving with music, whether square, round, or contra dancing. The feeling of moving in rhythm is probably the highest kind of enjoyment you will gain from dancing, not necessarily too fast or slow.

Just a word of caution to the newer dancer. Don't worry about becoming an authority. The roster is full anyway, and there is a long waiting list ahead of you? I trust this will not be discouraging. You see, I would rather be a student of the dance so I could keep on learning and teaching. Authoritative, yes. Without a doubt, this type of dancer and instructor will resort to his best skill and knowledge in presenting roundancing to the new student with the hope that some will hew-to-the-line, and help continue the remarkable development started a few years ago.

---

The author, Joe Boykin, was the first square dancer we met from "the valley of the sun." We remember back in 1946 coming into Phoenix as strangers and stopping at a gas station to get information on finding a square dance. The attendant sized us up, took a minute to lock up the station and drove us across town to a most enjoyable evening of dancing. This was our introduction to Joe. We know you'll enjoy what he has to say on the subject of round dancing.—Ed.

---





# A CALLER SPEAKS OUT

By Arden Johnson, Lafayette, Indiana

THE ARTICLE BY ED EPPERSON in the March 1963 *Sets in Order* prompts me to add this comment to his very important advice to callers. We all need to take stock of ourselves, just as Ed has done, if we hope to keep the square dance movement growing. Our recreation is in constant competition with other types of activities such as: bowling, golf, skating, etc. Only informed leadership will keep people dancing rather than "dropping out."

Why do people square dance? What should the informed square dance leader be considering while calling? What is the value of our activity? These are important questions, quite fundamental, and yet there is little unanimity of opinion as to their answers among the square dance public. To begin a partial answer I should like to quote Howard Danford<sup>1</sup> in his text, "Recreation in the American Community." "Most of man's activity is an attempt to satisfy deep-seated needs or drives. The extent to which he succeeds is, in a very large sense, a measure of his personal fulfillment; the extent to which he fails is a measure of human frustration, maladjustment and unhappiness."

It is in this context of meeting the basic needs of people that I would direct your attention. Man does not live by bread alone, but by affection and friendship, comradeship and high adventure, serving and sharing, loving and being loved and a sense of worth through achievement. These are some of the contributions to living within the potentials of an effective square dance program.

Today in the United States and many foreign countries, thousands of people are square dancing. If these people were asked what they got from this activity, many would just say, "It is a lot of fun." I would call to your attention that the statement "it was fun" is a result of other

things which the participant has not analyzed. One cannot go out to seek or pursue fun or to seek happiness. It is the result of other experiences. Some of these experiences are: (1) being accepted and wanted by others, (2) making new friends or the fellowship of old friends, (3) the refreshing experience of fatigue from an enjoyable physical activity, (4) the complete escape when square dancing is interesting and all-consuming, (5) the recognition that is given by others when your contribution is applauded and praised, (6) the sense of personal worth that accompanies the development of a new skill.

Unfortunately, these ingredients and the resulting "fun" are all too *infrequently* experienced by many of our square dancers. Many of the leaders in square dancing see square dance activity as an end in itself. The activity of square dancing is only a *means* to an end. That end is the happiness of the individual. It is not necessary to teach all 279 "basics" (page 12—March, 1963, *Sets in Order*) before people can have "fun." In fact, those callers who instill in their dancers the idea that it is only fun when you learn all the new things and constantly "let that hammer down" are doomed to failure. Theirs are the square dancers who soon drop out.

What does this discussion mean to square dancing programming? When does the club caller add new "basics"? A partial answer might be in this illustration: At a large square dance program a long time ago, the caller was insistent he would teach the group a new "basic" called *Georgia Rangatang*. (Incidentally, Mr. Editor, that one doesn't appear in your new listing and it was a real doozer.) After about a half hour when many had given up and few had mastered the cotton-pickin' thing, he finished the dance. I doubt that any of the folks there *ever* danced the movement again.

<sup>1</sup>Danford, Howard G. *Recreation in the American Community*, Harpers & Brothers, New York, 1953. p. 95



A caller and teacher since 1948, Arden has taught many beginner classes and at one time was club caller for 12 different clubs in Minnesota. Since then he has been a member of the dance faculty of UCLA and is now a Professor of Recreation at Purdue University. Editor.

With this philosophy some callers will protest that we will not "move ahead." My goodness, with 279 ideas already in print this must mean millions of logical combinations already. Some feel we have already "moved ahead" too far and a simmering down is necessary. As for me, I just cannot see myself before my church group calling Sexy Q, Breed thru and Beer mug chain.

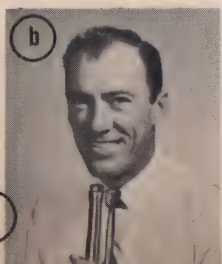
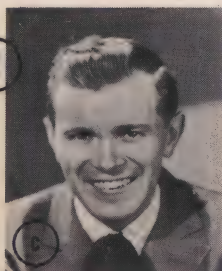
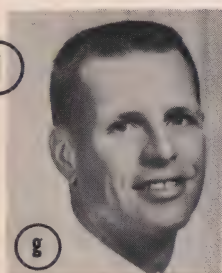
In summation, an informed leader like Ed Gilmore will always keep the needs for his dancers ahead of his own personal needs. We

all have a need for recognition, status, being wanted by others and being accepted and some leaders will attempt to meet this need by hashing every new "basic" he can find. The mark of a professional is that he knows *what to do* and *why* he does it. The non-professional knows only *what to do*.

To keep people square dancing, to introduce this wholesome activity to many others, we need more professional understanding on the part of our leaders.

## HOW DID YOU DO IN MATCHING THE CALLERS?

If you managed to pair up four of the nine sets of pictures on this month's cover you might consider yourself in the "whiz" category. We must thank the wives of the nine callers involved. Actually the callers themselves didn't know that their dual likenesses would be presented in this manner. Go ahead and check your score and see how you came out.



1. Frank Lane

2. Jerry Helt

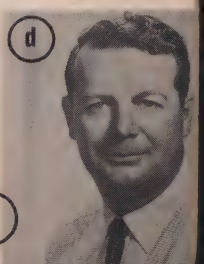
3. Marshall Flippo

4. Arnie Kronenberger

5. Don Armstrong

6. Bob Van Antwerp

7. Bob Page







## STYLE SERIES: REASONING ON THE WHEEL AROUND

**A** SATISFACTORY DEFINITION for an accepted and proven basic in square dancing should be one that will fit the maneuver under all circumstances. To have a description that works under some cases and not under others would, in our estimation, be less than desirable.

A good example of what we mean might be the definition of the Couple Wheel Around:

*In promenade position the couple as a unit will execute a reverse of direction by the man (or the person in the man's position) backing up and the lady (or the person in the lady's position) walking forward, the pivot point being the spot between the two people. The turn unless otherwise called will be a little less than 180°, or a complete about face within the square. The man who was originally on the inside in a promenade will now be on the outside of the square.*

To be a comfortable movement, both persons involved should turn — not just the person on the left. In promenade position (1) the person on the left — this time a man — backs up (2) as the lady — in this instance the person on the right — moves forward (3). Both dancers are moving equally, with the center of the turn between the two shown by the dotted line (4). The movement is completed when the dancers have reversed their direction for a total of about four steps (5).

To do another Wheel Around at this point would simply mean to continue the same movement (6) with the person on the right side of the couple moving forward (7) and the person on the left end backing up (8). The center of the turn is still at the point marked X between the two dancers (9). After approximately four steps the pair have once again changed their

direction (10) and are ready to promenade forward or to follow the next call.

This, then, is the interpretation of the description of the Wheel Around, and it should be able to be applied to a pair of dancers in promenade position regardless of circumstances.

For instance, with so many of today's calls being built along arky principals or with mixed-up couples — where two men or two ladies may be dancing together — the description should still apply. As an example, two men promenading together (11) would still wheel in the same manner — the person on the left backing up and the person on the right moving forward (12). Whether or not the two men would take promenade position, simply hook inside arms, or work without any hand-hold at all, would of course be up to the style used in the area.

The same thing holds for two ladies who might find themselves working as a couple (13). To Wheel Around, the person on the left simply moves back (14) while the person on the right moves forward, keeping the center of the turn between the two dancers.

Now, if it works in all the cases shown up to this point it should also work in the instance of a man and woman having changed positions (i.e., following a Half Sashay). Here the reversed couple (15) follows the same rule and as the person on the left — this time a lady — backs up the person on the right — this time a man — moves forward (16) until the direction has been changed.

It's a challenge to try different standard definitions to see if they will hold up under this same reasoning. Often the argument arises as to what may be the *polite* thing to do. Under normal circumstances this is a good policy to follow. However, when two men are dancing together who is supposed to be polite to whom?





Definition applies  
to two men...



... or two  
ladies...



or an "out of position"  
man and lady.







## The SQUARE DANCE PICTURE

**I**N THE SQUARE DANCE world there are many groups composed of individuals with more than one interest in common. For instance, members of a church group also may form their own square dance club. This is the case, also, with several industries who have found square dancing to be an excellent extra-curricular activity. Trailerites, for instance, compose a good representation of square dance clubs. While the list of these double interest groups undoubtedly is long, here is a tie-in which we think is quite unique.

● Meet Loyde and Mary Irvin, vice presidents of the Skiing Squares. At right you'll notice them in their customary square dance garb representing one of the two hobbies enjoyed collectively by members of this unusual group. Above, you'll see Loyde and Mary Irvin as they enjoy the other half of their club's activity program—water skiing. The club was formed early in 1959 with 15 couples. Dancing twice a month in MacArthur Park in Long Beach, California they now have a membership of 38 couples. Once a year the entire club goes on a boating and water skiing outing in the 15 boats owned by members of the club. Their caller, John Butler, has called for the group since its beginning and, as you can see from the pictures, folks seem to enjoy their dual role in this unique organization.







# ROUND THE OUTSIDE RING

**Editor's Note:** These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## California Capering

"Around the World" was the theme of the annual "special" square dance party given on June 7 by the Rohr-N-Twirlers in Riverside. Costumes representing favorite countries were worn by members and guests and refreshments were typical of foreign cuisine.

—Sally Miller

You can't say Dot and Van Van der Walker of the Astro Nauts Club in San Diego don't go along with the times. They now have an Atlas Missile installed in their recreation area — one of the same type which our astronauts have used. It was a test-missile and had been fired so many times it had lost that usefulness and has now been lined in plywood to be used decoratively.

Bachelors 'n' Bachelorettes of San Francisco recently received their charter from the national organization and the whole was celebrated by a candle ceremony invented by member Corinne O'Neal, at a square dance. The lighting of one candle represented the opening of the chapter, another was representative of the introduction of a refresher course by caller Don Shotwell. Six candles in all were lighted and made for a most impressive ceremony.

—Martin Parl

On April 21, the Redwood Region Square and Round Dancers' Assn. elected new officers in the persons of Rob Renner, President; Gene Currier, Vice-President; Barney Pollock, Treasurer; Mary Grate, Recording Secretary; and

appointed Nan Larson Corresponding Secretary. Following the meeting a surprise dinner dance was held honoring outgoing president, Hank Frey. Ed Pollock was M.C. for a "This is Your Life, Hank" skit and Dick Howe called for the dancing.

—Nan Larson

## Michigan Meandering

The Michigan State Square Dance Convention is slated for November 1-2 in Cobo Hall, Detroit. Bob Van Antwerp, Al Brundage, Earl Johnston, Marshall Flippo and the Jack Chaffees have been signed to enliven proceedings.

On July 6 the Seaway Festival Square Dance will be held at Walker Arena in Muskegon. Sponsor is the Western Michigan Square Dance Association.

—Chris Donohue

Albion Amblers found themselves at the end of last season with a supply of cash in the club treasury. On June 1, therefore, they lived it up with their end-of-the-year dinner and dance, a buffet at Baldwin Hall. Smart folks, these.

—Dick Schultz

Battle Creek's Belles and Beaus Club played host on April 27 to a "Name's the Same" get-together to which they invited all other known Belles and Beaus, Bells and Bows, etc. clubs from a dozen Michigan towns and one in Canada. The idea is one other popularly-titled clubs could use with fun results. Think of all the Circle 8's and the Promenaders, etc., etc., who could be discovered by circling any given map locality.

Cadillac High Steppers meet first and third Saturdays of each week in Cadillac and the Swinging Eights meet second and fourth Saturdays in Big Rapids. Wayne Anderson is caller for both clubs. Wayne also directs 14 sets of young people from 10 to 15, in Cadillac and a new group of teens at Lake City.

## Illinois Items

Circle 8 Club of Watseka hosted their third annual Jamboree on April 21, with 154 couples registered and 16 callers at the mike. The afternoon session was followed by a potluck dinner and then, night dancing. The hall was



Meet smiling Hazel and Frank Preston, Presidents of the Northern New Jersey Square Dancers' Assn.



## **ROUND THE OUTSIDE RING**

decorated in "western" motif. —*Gloria Reitz*

The Illinois Square Dance Callers' Assn. will hold its Ninth Annual Northern District Fall Festival on November 2 at the Aurora Y.M.C.A. Dancing will be from 2 to 5 and 8 to 12 P.M., with association callers at the mikes.

—*Will Mills*

The Chicago Area Callers' Assn. concluded its 1962-63 season with a dinner-dance at the Sabre Room in Hickory Hills on May 19. Jerry Helt called the square dance. New officers installed at the meeting are: Art Matthews, Pres.; Jim Smith, Veep; Lenny Roose, Treas.; and Vera Meier, Secretary.

The Second Chicagoland Square Dance Festival will be held on November 10 at McCormick Place under the sponsorship of the CACA.

—*Marvin Labahn*

### **Iowa Incident**

After he had recovered from a heart attack himself, caller Don Roberts of Cedar Rapids became interested in the Heart Association and this year instigated participation of the Gals' and Pals Club with the Cedar Rapids Moose Lodge in sponsoring a square dance benefiting the association. Don served as M.C. and caller and other callers for the dance were Bob Lucas, Obie O'Brien, Bill Matthews and Clyde Wiles. Eighty-one couples attended.

### **Wisconsin Whispers**

Happy Twirlers and the Greater La Crosse Chamber of Commerce combined efforts to present a square and round dance weekend on April 26-28. Over 600 dancers from 7 states and the Philippine Islands were in attendance. Jack Jackson and Johnny Toth were featured callers with the Paul Tinsleys handling the rounds.

### **Along the Eastern Seaboard**

Carl and Jeanette Yedinack have been elected presidents of the Wayne Square Dancers in Wayne, N.J. The club meets at the Alps Road School on 2nd and 4th Saturdays of the month, with Don Kean calling.

—*Mrs. Vincent Bubieniec*

Ann and Andy Handy of Cleveland, O., will be on the rounds faculty at Conneaut Lake Park, Pa., on August 30-Sept. 2, along with

Litman, Pavlik and Schneider as callers.

The Whirlaways Square Dance Club, dancing in Manchester and Coventry, Conn., held a unique graduation party. First off, a buffet supper was given, followed by the evening festivities. A "Class Will" was read and brought many laughs as each new "grad" bequeathed something to some future class dancer. After badges and diplomas were awarded, caller Dick Zimmer led the new dancers, 36 in all, in a snake-dance around a decorated trash barrel and each person threw in his battered class name-tag.

—*Patricia Pesce*

Tarry Squares members were elated at their recent festival when a bus-load of 20 couples from the Do-C-Do Club of Poughkeepsie, N.Y. showed up to join the un. Marty Winter and Chip Hendrickson are regular callers for Tarry Squares, who dance in Ossining.

The Do-C-Do's had *their* festival on May 12 with Al Brundage and Marty Winter sharing the calling assignment. Woppingers Falls High School was the scene of the gala.

Bay Path Square Club celebrated its 7th year with a catered dinner-dance at Bay Path Barn in Boylston, Mass. on May 22. Chet Smith was caller.

### **Colorado Cavorting**

Twelve couples of Colorado Springs dancers were invited by Mrs. Gretchen Hampton, president of the Colorado Springs Opera Association, to participate in her Maypole Festival, never before done in the area and planned as a fund-raising benefit for the Opera Association. Attired as 16th century English peasants the dancers plaited the Maypole which was



"Pop" Singer, second from the right, and his daughter were honored recently in Tucson, Ariz., on the occasion of his 95th birthday. "Pop" is still an active dancer.





## ROUND THE OUTSIDE RING

decorated with vari-colored florists' ribbon and hand-made crepe paper flowers. Choreography for the ribbon twining and untwining was done by Maxine Mintz and Norman Chichester.

### Of Moment in Minnesota

The new State Square Dance Directory of the Square Dance Federation of Minnesota, Inc., is being distributed by Standard Oil Company to 1500 service stations in a four-state area — Minnesota, North and South Dakota and the western half of Wisconsin. If you are in this area and want to know where to dance, stop in at a Standard or American Oil station and ask to see the Directory. —Grace Taft

### Georgia Goings-On

Bob Bennett of Valdosta graduated 20 couples who immediately turned themselves into the Kat Kickers Club (Klub?). They take their name from the famed Valdosta High School Wildcats Football Team of Valdosta, selected No. 1 AAA football team in the nation. The Kat Kickers dance 2nd and 4th Saturday nights at the Garden Center and passing tourists are invited to join in their dancing. Bob will graduate another class of 16 couples in July.

### Maryland Mores

A group of Annapolis area dancers and caller Lee Billow put square dancing in the spotlight during the 3-day Fine Arts Festival in Annapolis. Three squares of dancers from the Country Squares, Circle 'n' Squares and Fleet Reserve Promenaders were featured in a half-hour program over WBZ-TV, Baltimore. The local paper published a very favorable story accompanied by a 3-column picture.

—Bill Ragan

### Tennessee Toe-Tapping

Callers lined up for the T.E.R.C. Square Dance Club of Kingsport in coming months look something like this: September 14, C. O. Guest; September 28, Red Warrick; October 12, Geo. Campbell; October 26, Harold Bausch; November 9, Frank Lane; November 23, Dave Taylor; December 14, Marshall Flippo; and December 28, Al Brownlee.

—Dan O'Leary, Jr.

The Mid-South Square and Round Dance Festival will take place in Memphis at the

Chisca-Plaza Motor Hotel on November 8-9. Sponsored by the Greater Memphis Square Dance Assn., the fling will feature Bob Fisk, Wayne and Norma Wylie and Harry Lackey. —Bill Crawford

### Montana Musings

The Round Dancers of Western Montana are sponsoring the state's Third Round-O-Rama on August 10-11 at Columbia Gardens in Butte. Bill and Mary Lynn from Brentwood, Mo., will conduct Saturday and Sunday P.M. workshops. A square dance and pageant featuring dancers from various areas will be held Saturday night. —Margaret Wynn

### Washington Wandering

"Red" Henderson is about to take his Silver Spurs group of young dancers on their annual summer trek. The Spokane Daily Chronicle recently recognized the new costumes made by the parents for this group by giving them a spread — in color — on the front page. Silver Spurs are of high school age and are tremendously enthusiastic and talented young people.

### D.C. Doings

The Round Dance Teachers' Council of The Greater Washington, D.C. Area will sponsor Frank and Carolyn Hamilton on September 22 in Montgomery County, Md. as the Council's opening event of the Fall 1963 season.

—Anita Stark

### Alaska

The Fifth Annual Squarama was held in Anchorage on May 3-5, with Skip Graham from Santa Rosa, Calif., as the featured caller. Skip and his wife Mary Lou were met at the airport by the sponsoring Dudes and Dames officers and their caller, Ed Adams. Pre-dance festivities included a real Alaskan dinner for the visitors, with moose meat, baked salmon, king crab, etc.

The kick-off dance was on Friday night and on Saturday a morning square dance workshop was followed by a P.M. round dance workshop and panels. That evening 15 squares crowded in to dance to Skip. The inevitable after-party was held at the NCO Club at Elmendorf Air Force Base. On Sunday more workshops and panels and dancing kept the Grahams busy.

The Dudes and Dames will, incidentally, celebrate their 12th anniversary on July 12. Visiting square dancers are welcome. Dancing will be at the Northern Lights Community Center on the base. —Ted Davis



# THE MUSIC GOES 'ROUND AND 'ROUND AND COMES OUT SQUARE

(SQUARELY WHERE YOU WANT IT)



# NEWCOMB

Master the noisiest crowd with the new 120 watts peak Newcomb Model SCS-412 super column speakers. Your voice comes through clean and clear, squarely where you want it, syllable-perfect. Music is distributed note for note to the farthest corners of the busiest, bustling hall. The SCS-412 is tremendously efficient—converts each amplifier watt into more sound than is available from any other column... makes small amplifiers sound like big ones. It stands 56" tall, weighs 42½ pounds. You've got one of the greatest systems a professional caller ever hooked his mike into when you team up a pair with a Newcomb TR-1656M player. This is the unit with the GE cartridge, necessary pre-amp, two mike channels. The phono channel converts to a third mike channel when you need it. It's the best monophonic transcription player Newcomb makes, and it would be pretty hard to get better than that. The list on the TR-1656M-SCS2 system (with two SCS-412 columns) is \$718.00. Professional Caller's Net is \$479.00. If you want to use the columns with your present player, list for each SCS-412 is \$209.50. Professional Caller's Net is \$139.50. Write for more details.

NEWCOMB AUDIO PRODUCTS COMPANY, DEPT. SQ-7, 6824 LEXINGTON AVE., HOLLYWOOD 38, CALIFORNIA

MODEL CS48 is the more compact and portable Newcomb column speaker with 60 watts peak power handling capacity. Introduced only recently, it is already the most popular of its kind. Newcomb does not make the CS48 in kit form and any such "kit" being offered is not genuine. You can only get Newcomb quality from Newcomb. List \$104.25; Professional Caller's Net \$69.50.







*July 1963*

**L**AST MONTH GEORGE ELLIOTT tossed out some material based on a single couple splitting another couple. This month he works on more of the same to lend variety to square dance programs and, in addition, tosses in two goodies that he uses to get dancers off the floor.

First couple only go forward and back  
Split that couple right across the floor  
Go around just one and line up four  
Forward four and back in time  
Come back to the middle divide the line  
Boys left, girls right, left allemande

First couple only go forward and back  
Split that couple right across the floor  
Go round just one and line up four  
Forward four and back on the run  
Go across the set  
Break in the middle and as a pair go round one  
Behind that pair stand two by two  
Now a double pass thru  
Outside four turn back  
Swing the one you're facing Jack  
Now face that two and circle four  
Head gents break and make that line  
Forward eight and back in time  
Now pass thru  
You all turn left single file  
Go one by one Indian style  
Gals turn back, right and left grand

One and three a half sashay  
Go up to the middle and back that way  
Couple one only split that couple across the floor  
Go round just one and line up four  
Forward four and back in time  
Come back to the middle, divide the line  
Split two, girls go left, boys go right  
Pass by one, there's old corner  
Left allemande

First couple only go forward and back  
Split that couple across from you  
Separate go round two  
Join that pair and line up three  
Forward six and back  
Same six into the center a right hand star  
A right hand star in the middle of the hall  
Back by the left and don't you fall  
Those who can pick up their corner  
And star promenade  
Back straight out and make a ring  
And circle left with the dear little thing  
Those who can whirlaway  
Now a left allemande

Couple one only forward and back  
Now split that couple across the floor  
Separate go around one  
Join that pair and line up four  
Forward four and back on the run  
Go across the set  
Break in the middle and as a pair go round one  
Behind the sides stand two by two  
Forward eight and back with you  
Then a double pass thru  
The outside four turn back  
Now swing the one you're facing Jack  
Face that two and circle four  
Head gents break and make two lines  
Forward eight and back in time  
Now pass thru  
Turn to the left go single file  
One by one Indian style  
Girls turn back go right and left grand

First couple only go forward and back  
Now split that couple right across the floor  
Go round just one  
Join that pair and line up four  
Forward four and back on the run  
Go across the set  
Break in the middle and two by two go round one  
Make a line of four, go forward and back  
Then right and left thru across the track  
Now pass thru girls turn back  
Gents turn left and girls star right  
Pass her once just say Hello  
Next time around it's a do paso  
Partner left and corner right  
Back to your own an arm around  
And circle up eight then you come down  
Then a left allemande

First couple only go forward and back  
Split that couple right across the floor  
Go round just one  
Join that pair and line up four  
Now forward four and back you get  
Forward four across the set  
You all turn right go single file  
Round just two where you were before  
Same old place you line up four  
Forward four and back on the run  
Go across the set  
Break in the middle and  
Two by two go round one  
Join that pair and line up four  
Forward eight and back once more  
Inside two pass thru  
To a left allemande

*(More, next page)*



First couple only go forward and back  
 Now face your corner  
 Box the gnat and trade places  
 New first couple go forward and back  
 Split the couple right across the floor  
 Go around one  
 Join that pair and line up four  
 Forward four and back on the run  
 Go across the set  
 Break in the middle and two by two go round one  
 Join that pair and line up four  
 Forward eight and back once more  
 Right end high, left end low  
 Cross 'em over and let 'em go  
 New side couples go forward and back  
 Pass thru and have a little fun  
 Separate go round one  
 And line up four  
 Forward eight and back once more  
 Right end high, left end low  
 Cross 'em over and let 'em go  
 New head couples forward and back  
 Pass thru have a little fun  
 Separate go round one  
 Into the middle a right hand star  
 Go once around where your corners are  
 All allemande left

Fun way to get dancers off floor—2 items  
 (with single couple splits)

Two and four you bow and swing  
 Go round and round with the pretty little thing  
 Take your girl to the right of the town  
 Circle up four and don't fall down  
 Side gents break and make two lines  
 Forward eight and back in time  
 Couples TWO and THREE  
 You split the couple across the floor  
 Go round one and line up eight  
 You all turn right go single file  
 One by one Indian style  
 Promenade right off the floor  
 That's all there is there ain't no more

Second couple only go forward and back  
 Split that couple across the floor  
 Round just one  
 Join that pair and line up four  
 Now sashay four to the right  
 Behind that two stand four in line  
 Forward six and back in time  
 Couple three split that couple across from you  
 Go round one  
 Join that pair and line up four  
 Forward eight, forward eight, forward eight, etc.

#### CHAIN BY NUMBERS

By Bill Peterson, Detroit, Michigan

One and two those ladies chain  
 New one and three ladies chain  
 New one and four ladies chain  
 Rollaway and look out man  
 Go left allemande  
 Partner right, right and left grand

#### CONFUSED GENTS

By Wendell Abbott, Stockbridge, Michigan

Two and four right and left thru  
 Head gents go forward and back with you  
 Then lead to the right and circle four  
 Head gents break to a line of four  
 Forward eight and back you reel  
 Pass thru and wheel and deal  
 Double pass thru across the way  
 Face your partner back away  
 Forward eight and back you reel  
 Pass thru and wheel and deal  
 Girls pass thru, split two  
 Makes lines of four  
 Forward eight and back you reel  
 Pass thru and wheel and deal  
 Center four pass thru  
 Split two to a four in line  
 Forward eight and back you reel  
 Pass thru and wheel and deal  
 Men pass thru and box the gnat  
 Promenade on the wrong way track  
 \*All four men U turn back  
 Box the gnat with the girl in back  
 Change hands, left allemande  
 or  
 \*All four men U turn back  
 Box the gnat with the girl in back  
 Everybody U turn back, right and left grand

#### SINGING CALL x

#### BLUE SIOUX CITY FIVE

By Marshall Flipppo, Abilene, Texas

Record: Blue Star 1661, Flip instrumental with

Marshall Flipppo

INTRO, BREAK and ENDING

Come on now join hands circle left around  
 that ring

Those girls star left one time  
 Turn your partner by the right, your corner  
 with a left hand swing

Those gents star right one time

Same old girl left allemande

A grand old right and left until the moment  
 you arrive

Then promenade back home to the rolling rhythm  
 Of the Blue Sioux City Five

FIGURE

And now those four ladies chain, turn 'em with  
 a left around

Those heads go forward up and back

Roll on away, star thru, do si do that lady

Make an ocean wave and balance up and back

Cross trail thru U turn back, swing a brand  
 new lady

Gents star left, why man alive

Same girl you promenade to that rolling rhythm  
 Of the Blue Sioux City Five

#### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . . Round Dance Editor

Bob Page . . . . . Square Dance Editor

Don Armstrong . . . . . Contra Dance Editor



### DUCK SOUP

By Lt. Col. Herbert Egender,  
PFO San Francisco, California

Heads to the center and back with you  
Then star thru and pass thru  
Square thru the outside two  
Four hands round and hear me shout  
You've got two lines facing out  
Go forward out and back that way  
Whirl away with a half sashay  
Centers arch, ends duck in  
Pass thru, square thru again  
Four hands round and then look out  
You've got two lines facing out  
Go forward out and back that way  
Whirl away with a half sashay  
Centers arch and the ends duck in  
Star thru in the middle again  
Cross trail thru and go round one  
Come in to the middle, you're not done  
Do sa do, go all the way around  
Make an ocean wave when you come down  
Balance forward and back to the land  
Swing by the right, left allemande

### A GOODIE FOR BEAVER

By Milton Lease, Palm Springs, California

Heads go forward and back with you  
Star thru, pass thru  
Star thru, all pass thru  
Ends cross over, centers turn back  
Bend the line, pass thru  
Ends cross over, centers turn back  
Bend the line, pass thru  
Fold the line, check it man  
She's your corner, left allemande

### GOOD WORKSHOP ITEM

### KENT'S DIXIE TRAVELER

By Bob Kent, Warwick, Rhode Island

Side ladies chain across the way  
While head couples half sashay  
One and three lead to the right circle four  
Ladies break, make lines once more  
Forward eight then back you reel  
Pass on thru then wheel and deal  
Ladies in the center and the man behind  
Dixie chain but keep in time  
Both turn left, go around just two  
Down the middle Dixie chain you do  
Both turn right, go around just two  
Come down the middle, stop you do  
The other four make a U turn back  
Single file left on the outside track  
Down the middle with a Dixie chain  
Both turn right on the outside lane  
Around just two then down the middle  
Another Dixie to the tune of the fiddle  
Both turn left just like a top  
Come down the middle, then you stop  
Ladies to the center, back to the bar  
Forward again make a right hand star  
Turn it around to that same man  
Catch him by the left for that old allemande  
Right to Mother, right and left grand

### FOLLOW THAT MAN

By Ralph Kinnane, Birmingham, Alabama

Head ladies chain across the track  
Same two couples forward  
Up to the middle and come on back  
Same four pass thru, promenade left two by two  
Around just one get four in line  
Forward eight and back with you  
Forward again and star thru  
Inside arch, outside under  
Star thru, pass thru, promenade left two by two  
Around just one get four in line  
Forward eight and back with you  
Forward again, star thru  
Inside arch, outside under  
Right and left thru don't you blunder  
Box the gnat across from you  
The other way back pass thru  
Star left with the outside two  
Keep on going, everybody smile  
Head gents lead, go single file  
Single file around the land  
Gents turn back, Dixie grand  
Go right, left, right, pull on by  
Allemande left

### SINGING CALL x

### GOOD OLD DAYS

By Bruce Johnson, Santa Barbara, California

Record: Windsor 4820, Flip instrumental with  
Bruce Johnson

OPENER, MIDDLE BREAK and CLOSER

All join your hands and you circle the ringo

Turn corner under — swing her

Men star left, once around that old land

Box the gnat, change hands, then left allemande

Grand right and left 'til you meet her again, then

\*Go promenadin' while I coin a phrase

\*\*Well, the taxes weren't so rough, but to  
make a buck was tough

Back in the good old days

FIGURE

Heads right and left thru, a full turn is O.K.

Promenade 'em home, go half-way

Sides star thru, do a double pass thru

Centers in, cast off, three-quarters ya do

Star thru and center four will circle in a ringo

Once around, then pass on thru and swing

Swing this gal then walk the ring, but you won't  
have time to swing

Like in the good old days

SEQUENCE: Opener, Figure twice for Heads,  
Break, Figure twice for Sides and Closer.

\*Alternate promenade patter for Opener or  
Middle Break:

Now my Granny told me once, (caller's name)  
you're nothing but a dunce

Well, prices then were low, but traffic so slow

Now, the girls could cook and can, but they  
now dance better than

\*\*Substitute these lines for Closer only:

Go promenadin' walk 'em two by two

Take your honey round the ring, pos-i-tive-ly  
do not swing

Bow to your partners, corners all, big ol' smile,  
that's it, that's all!



## TRUCK ON DOWN

### CHATTANOOGA CHOO CHOO

By Manning and Nita Smith,  
College Station, Texas

**Record:** Grenn 14050

**Position:** Open-Facing for Intro, Semi-Closed for Dance

**Footwork:** Opposite, directions for M unless otherwise noted

**Intro:** Standard acknowledgment

**Meas.** PART A

**1-4 Two-Step Fwd; Two-Step Fwd; Twinkle; Twinkle;**

Starting M's L ft and W's R do a two-step in LOD; do another two-step fwd in LOD; facing partner and wall M steps L in LOD, closes R to L, crosses L over R retaining joined hands (M's L, W's R) (W also XIF) to end facing RLOD in LEFT-OPEN pos; face partner and wall and M steps side R in RLOD, close L to R, cross R over L to end in SEMI-CLOSED pos facing LOD.

**5-8 Two-Step Turn; Two-Step Turn; Two-Step (W Under); Two-Step (W Turn);**

Facing partner and wall and taking CLOSED pos do one complete two-step turn in two meas to end in SEMI-CLOSED pos facing LOD; as M takes one two-step in LOD W starts under joined hands over her head; as M takes another two-step W turns quickly R face as she steps, L,R to face partner and then cross L thru in LOD to end in SEMI-CLOSED pos.

**9-16 Repeat Action of Meas 1-8 ending in Butterfly pos with M facing wall.**

#### PART B

**1-4 Side, Back, Side, Back; Side, Back, Dip, —; Two-Step Under; Two-Step Fwd;**

In Butterfly pos M facing wall step side on L in LOD, step back on R placing R foot directly behind L, step side L, back R; step side L, back R, dip back on L while holding both hands at full extension, hold one ct; starting M's R ft (W's L) change sides with partner in one two-step with W going under M's L and her R hands; in LEFT-OPEN pos do one two-step in LOD.

**5-8 Side, Back, Side, Back; Side, Back, Dip, —; Two-Step Under; Two-Step Fwd;**

Facing partner and taking BUTTERFLY pos step side on R in LOD, step back on L placing L foot directly behind R, step side R, back L; step side R, back L, dip back on R while holding both hands at full extension, hold 1 ct; starting M's L foot (W's R) change sides with partner in one two-step with W going under M's R and her L hands; in OPEN pos do one two-step fwd in LOD.

#### PART C

**9-12 Box Two-Step; Box Two-Step; Box Two-Step; Side, Close, Cross Thru, —;**

Taking CLOSED pos with M facing partner and wall M steps side in LOD on L, closes R to L, steps fwd on L, hold 1 ct; step side twd RLOD on R, close L to R, step back twd COH on R, hold 1 ct; M steps side in LOD on L, closes R to L, steps back on L, hold 1 ct; step side in RLOD on R, close L to R, cross R over L (W crosses L over R) stepping thru in LOD to momentarily take SEMI-CLOSED pos, hold 1 ct.

**13-16 Circle Away Two-Step; Away Two-Step; Truck Together; Truck Together;**

Releasing partner and M moving twd COH and W twd wall do 2 two-steps following the arc of a circle and ending last step facing partner; moving diag fwd in LOD and twd partner move together using four "trucking" steps done in the following manner: M steps fwd on L with toe pointing straight ahead, bend R knee and lift R foot from floor and with wgt on heel of L ft turn L toe out to the left (do not twist body to the left — just the toe of L ft), step fwd on R with toe pointing straight ahead in direction of travel, bend L knee and lift L ft from floor with wgt on heel of R ft turn R toe out to R; repeat action of measure 15 above on L and then R ft and this should bring partners together ready to start the dance from the beginning in SEMI-CLOSED pos. (Note: For those who have difficulty with "trucking" at first, they can simply do four slow steps or four toe-heel steps to return to partners.)

**Ending:** Finish dance by returning to partner and taking Semi-Closed pos, then step apart and Bow and Curtsy.

## JUST FOR FUN

### EVERYBODY'S DOIN' IT

By Dot 'n Date Foster, Decatur, Illinois

**Record:** Sets in Order 3140

**Position:** Open, facing LOD

**Footwork:** Opposite, directions for M unless otherwise noted

**Intro:** Standard acknowledgment (inside hands joined, wait 2 meas: step apart, tch; step together, tch;)

**Meas.**

**1-4 Side, Front, Side, Turn/Heel; Together, (turn) Cross, Side, Turn/Heel; Away, (turn) Cross, Side, Turn/Heel; Together, (turn) Cross, Side, Turn/Heel;**

Releasing joined hands M moves twd COH (W twd wall) stepping to side on L, cross R in FRONT of L, step to side on L, then turning 1/4 R to face partner touch R heel fwd to floor (snapping fingers at same time — hands at shoulder level); step fwd twd partner on R, then turning 1/4 L to face LOD steps L across in FRONT of R, step to side on R, then turning 1/4 L to face COH touch L heel fwd to floor



(snapping fingers) and partners are now back-to-back just a few inches apart; again moving away from each other (M twd COH, W twd wall) and turning after first step to face LOD repeat action of previous two meas ending in BACK-TO-BACK pos, M facing COH.

**5-8 Away Two-Step; Together Two-Step; Change Sides, 2, 3, —; Twirl, 2, 3, —;** Starting M's L (W's R) circle away and back to face with 2 two-steps making a small circle (M turns L, W turns R) and ending facing partner with lead hands (M's L, W's R) joined: change places in one two-step with W turning R face under M's L and her R to end facing (M facing COH); M does one more two-step in place turning 1/4 L as W twirls under same hands making a 1/4 R face turn in one two-step, assuming SEMI-CLOSED pos facing RLOD (M on outside).

**9-12 Fwd Two-Step; Change Sides, 2, 3, —; Twirl, 2, 3, —;** In Semi-Closed pos do two fwd two-steps down RLOD starting M's L, W's R: change sides in one two-step with W turning R face under M's L and her R; as M does another two-step in place R, L, R turning 1/4 L face to face wall W twirls R face under same joined hands turning, 1/4 R face to face COH and partner.

**13-16 Side, Cross, Side, Turn/Heel; Fwd (turn), Cross, Side, Turn/Heel; Fwd (turn), Cross, Side, Turn/Heel; Fwd (turn), Cross, Side, Turn/Heel;** With partners facing (releasing hands) step swd L twd LOD, cross R in FRONT of L, step side L, then turning 1/4 R to face RLOD touch R heel fwd to floor (snapping fingers at same time); step fwd in RLOD on R turning 1/4 L to face partner, step L across in FRONT of R, step to side on R, turning 1/4 L to face LOD touch L heel fwd to floor (snapping fingers); repeat action of previous two meas and end facing LOD with inside hands joined. (Styling Note: Look at partner as you snap fingers.)

**17-20 Fwd, 2, 3, Swing; W Roll Across, 2, 3, Touch; Fwd, 2, 3, Swing (W Diag Back); Back Up, 2, 3, Touch;** Starting M's L, W's R with inside hands joined walk fwd slightly diag away with 3 steps L, R, L, swing R across L; W rolls across in front of M twd COH one complete L face turn as M vines twd wall side R, behind L, side R, touch L ending facing LOD with M's L and W's R hands joined; releasing hands M walks fwd on a slight diag twd COH, L, R, L, swing R across L as W turns R face and walks diag twd wall and RLOD R, L, R, touch L to R and turning on last step to end facing RLOD (W is now on outside of circle facing RLOD and M is on inside facing LOD about 6 steps ahead of W);

M back up 3 steps R, L, R touch L to R as W backs up 3 steps L, R, L, touch R to L ending in BANJO pos (both glance over shoulder for styling as you meet).

**21-24 Fwd Two-Step; Fwd Two-Step; Rock Around, —, 2, —; 3, —, 4, —;** In Banjo pos M facing LOD do two fwd two-steps in LOD adjusting on the last step to a snug CLOSED pos with M facing wall; in four slow rocking steps and moving CW complete a 3/4 couple pivot around to end facing LOD in OPEN pos ready to repeat dance.

DANCE GOES THRU THREE TIMES.

**Ending: Side, Front, Side, Turn/Heel; Together, (turn) Cross, Side, Turn/Heel;** Repeat action of meas 1-2 ending Back-To-Back, look over shoulder of partner and SMILE... "EVERYBODY'S DOIN' IT"

## NICE RHYTHM

### TAKE ME DANCING

By Johnny and Ginny Espinosa, Phoenix, Arizona  
**Record:** "Take Me" — Decca 31388

**Position:** Intro — Closed, M's back to COH.  
Dance — Semi-Closed facing LOD

**Footwork:** Opposite, directions for M unless otherwise stated

**Meas.**

### INTRO

**1-4 Wait; Wait; Point Fwd, —, Point Back, —; Apart, Point, Together, Touch;** In Closed pos, M's back to COH wait two meas; point L ft fwd, hold 1 ct, point L ft bwd looking over his L shoulder, hold 1 ct (W point R ft bwd looking slightly over her shoulder, hold 1 ct, point R ft fwd); partners step apart (M on L twd COH to OPEN FACING pos, W on R twd wall) M's R and W's L hands joined, point R twd partner, step together on R, touch L assuming SEMI-CLOSED pos facing LOD.  
PART A

**1-4 Walk, —, Manuv, —; Back, Back, Rock, Recover; Fwd, Side, Dip Back, —; Recover, —, Point, Point;** In Semi-Closed pos M steps fwd slow L, steps slow R XIF of W turning almost 1/2 RF; as M completes 1/2 R face turn assuming CLOSED pos facing partner and RLOD he steps back quick L, back quick R bringing W 1/2 RF into SEMI-CLOSED pos both facing RLOD (W steps fwd quick R, turns 1/2 RF stepping quick L back twd LOD to M's right side into Semi-Closed pos), both rock back (M quick L, W quick R) keeping inside feet in place, recover quick R; M steps fwd quick L maneuvering the lady 1/2 L to CLOSED pos, M steps quick R in RLOD as partners make a 1/4 turn LF, dip back (slow) on L twd COH; recover slow R fwd twd wall, point quick L fwd twd wall, point quick L back twd COH with partners in Closed pos, M's back to COH.



- 5-8 Fwd, Side, In Place, Thru; Side, Behind, Side, Thru; Walk, —, 2, —; Cut Back, 2, 3, 4;**

M steps fwd quick L twd wall, quick R to side lifting momentarily on ball of ft keeping L in place, step quick L in place, quick R thru twd LOD assuming SEMI-CLOSED (Note: This is not a fwd, side, close, thru — the feet do not come together. It is a type of Hover Twinkle.); quickly assume LOOSE CLOSED pos facing wall and do a four ct vine down LOD side L, XRIB, side L, thru on R to SEMI-CLOSED pos (W also XIB); step fwd in LOD slow L,R; step quick LIF of R, bwd quick R, quick LIF of R, bwd quick R.

- 9-16 Repeat Action of Meas 1-8 except to end in CLOSED pos, M's back to COH on 4th ct of cut step.**

### PART B

- 17-20 Fwd, Side, In Place, Thru; Walk, —, 2, —; Fwd, Back, Back, —; Back, Fwd, Fwd, —;**  
In Closed pos, M's back to COH step fwd quick L twd wall, quick R to side lifting momentarily on ball of ft keeping L in place, step quick L in place, quick R thru twd LOD to SEMI-CLOSED pos; walk fwd in LOD 2 slow steps L, R; M steps fwd quick L twd LOD as W steps fwd quick R turning 1/2 LF to BANJO pos, M steps back quick R, back slow L twd RLOD (W fwd quick L, slow R); M steps back quick R, fwd quick L, fwd slow R (W steps fwd quick L turning 1/2 RF to SEMI-CLOSED pos, fwd quick R, fwd slow L); (NOTE: NO CLOSSES).

- 21-24 Walk, —, Hook, —; Turn, —, —, —; Dip Back, —, Recover, —; Point, —, Point, —;**  
In Semi-Closed pos step fwd slow L, hook slow R XIF of L (W steps fwd slow R, then slow L slightly XIF of M to begin close walk around); M makes a 3/8 LF turn on ball of both feet taking wgt on R ft on ct 4 of meas (W walks quick R, L, R, L, CCW on R side of M helping him to turn by her momentum); M dips back slow L diag twd wall and LOD, recovers slow R to face partner and COH in CLOSED pos; point slow L fwd, point slow L bwd.

- 25-28 Repeat Action of Meas 21-24 in RLOD turning to SEMI-CLOSED pos to repeat Part A.**

SEQUENCE: INTRO, PART A, PART B, PART A, PART B, PART A, ENDING.

**Ending: Point, —, Point, —; Apart/Point.**

In Semi-Closed pos facing LOD point slow L fwd, slow L diag to side; step back and apart to OPEN-FACING, M on L twd COH (W on R twd wall) pointing free ft twd partner and acknowledge, M's R and W's L hands joined, free hands extended gracefully to side.

### COOKIN' COOKIES

By John Ward, Alton, Kansas

Four ladies chain across the town  
Turn 'em boys with an arm around  
The heads pass thru across the floor  
Go round one and line up four  
Go forward up and back you whirl  
Just the ends star thru, California twirl  
Other four square thru go four hands round  
Centers in and cast off three-quarters round  
Go forward up and back you whirl  
Just the ends star thru, California twirl  
Other four square thru go four hands round  
Centers in and cast off three-quarters round  
Star thru, square thru three-quarters man  
Look for the corner for a left allemande

### CROSSED ENDS

By Vern Smith, Dearborn, Michigan

Heads lead right circle four  
Head men break line up four  
Forward up and come on back  
Pass thru, ends cross over, centers turn back  
Forward eight and back with you  
Then star thru and double pass thru  
Centers in, ends cross over, centers turn back  
Forward eight and back with you  
Pass thru, ends cross over, centers turn back  
Star thru, double pass thru  
Centers in, ends cross over, centers turn back  
Star thru and square thru  
Three-quarters round and look out man  
Allemande left

### IT'S A DOOSIE

By Bob Hayden, Lake Jackson, Texas

Allemande left that corner maid  
Take your own and promenade  
Promenade around and don't slow down  
First and third wheel around  
Balance eight and back with you  
One and four full square thru  
Two and three a half square thru  
Center four square thru three-quarters  
Forward out and back with you  
Lead couple promenade left  
Second couple promenade right  
Grand chain eight, then turn your date  
Circle up four on the side of the town  
Heads gents break and make a line  
Forward eight and back with you  
Forward again and cross trail thru  
There's old corner, left allemande

### CONTRA CORNER

### DIVORCEES JIG

By Duke Miller, Gloversville, New York

1, 3, 5, etc. active and crossed over  
Balance and swing the one below  
Actives do sa do  
Allemande left the one you swung  
Ladies walk up, gents walk down (everyone)  
Turn and go the other way back  
Allemande left partner, same two ladies chain  
Chain back



### DIAGONAL HOPPER #3

By Gordon Blaum, Miami, Florida

Four ladies chain three-quarters around  
Heads to the right and circle to a line  
Pass thru, wheel and deal  
Four gents diagonal Dixie chain  
All eight face the middle and star thru  
Lead couple go left, next couple right  
Right and left thru  
Forward eight and back you deal  
Pass thru and wheel and deal  
Four ladies diagonal Dixie chain  
All eight face the middle, back away  
Pass thru, wheel and deal  
Men left square thru, count four hands  
Girls divide and pass one girl, allemande left

### WHEEL CHAIN

By Bob Bennett, Valdosta, Georgia

Heads go forward and back with you  
Same two ladies chain on thru  
Turn 'em around, well whata you do  
Star thru, pass thru  
Star thru with the outside two  
Go right and left thru  
Turn 'em around and star thru  
Circle up four, head gents break to a line of four  
Then pass thru and bend the line  
Go forward and back and don't get lost  
Pass on thru and wheel across  
Do a Dixie chain in the middle of the night  
Lady go left and gent go right  
Stick out your hand, there's corner  
Left allemande

### TRANQUILIZED

By Del Coolman, Flint, Michigan

Promenade, don't slow down  
One and three wheel around  
Right and left thru the couple you found  
Pass thru, on to the next a right and left thru  
Same two ladies chain, all  
four ladies grand chain  
Chain 'em over, don't be slow  
Chain 'em right back, do paso  
Her by the left, corner right  
Back to your partner, allemande thar  
Boys back up a right hand star  
Shoot that star, go right and left grand  
Right and left, don't be late  
Meet that girl catch all eight  
With the right hand half way round  
Back by the left all the way round  
Promenade the corner when she comes down  
Promenade go single file  
Ladies in the lead go about a mile  
Walk all around the left hand lady  
See saw your new little lady  
Join hands, circle left, pretty little ring  
Now the head two gents with a brand new girl  
Up to the middle and back  
Right and left thru across the track  
Two and four pass thru  
Turn right single file, around one  
Into the middle, Dixie chain  
Same girls turn around left allemande

### TOWN HALL

By Ray Vierra, Concord, California

Side two couples right and left thru  
One and three lead to the right, circle four  
Head gents break to a line of four  
Pass thru and wheel and deal  
Inside two square thru three-quarters round  
Left square thru the outside two  
Four hands round, don't you squeal  
Face on out and wheel and deal  
All four couples half sashay  
Inside two pass on thru  
Everyone right and left grand

### ZIP GUN

By "Sparky" Sparks, San Anselmo, California

Heads a right and left thru across  
All four couples do a half sashay  
Heads to the middle back that way  
Forward again and left square thru  
Count four hands, to the outside two  
Left square thru three-quarters man  
There's old mama, go right and left grand

### SINGING CALL x

### GOOD TIMES

By Bob Graham, Phoenix, Arizona

Record: Bel-Mar 5021, Flip instrumental with  
Bob Graham

#### INTRO

Well allemande left four ladies star  
The gents you promenade  
Then allemande left four gents star  
The gals you promenade  
Then allemande left let's weave the ring  
Gonna smile as you go by  
In and out and around you go  
Meet your partner promeno  
Well the first and third you wheel around  
Star thru and then square thru  
Three-quarters round and go you all  
Allemande those corners all  
Come back one and promenade take her home  
and swing and sing  
Good times gonna roll again in sunny Tennessee  
BREAK

Well two and four go right and left thru  
The head two ladies chain  
One and three gonna pass thru separate around  
just one  
Well into the middle and do sa do  
To an ocean wave you go  
You rock it up and come on back  
Go right and left thru you know  
Well star thru and pass thru  
Separate around one more, into the middle  
and pass thru  
And swing the corner Joe  
Well promenade go round the ring  
Take her home and swing and sing  
Good times gonna roll again in sunny Tennessee  
TAG ENDING

Well swing your honey go round and round  
in sun-nee Ten-na-see

SEQUENCE: Intro, Break twice for Sides, Intro,  
Break twice for Heads, Intro with Tag Ending



### EXPERIMENTAL DRILLS

It's Acey Ducey in the experimental department this month. This is the brainchild of Larry Dee of Rosemont, Pa. and you'll find the description of the movement on page 62. For your pleasure we present below a few examples using the figure.

### GIRLS ACEY DUCEY

By Gordon Blaum, Miami, Florida

All four couples do a half sashay  
Heads square thru that way to the outside two  
Do sa do all the way to an ocean wave  
Rock forward and back, acey ducey  
(Girls advance a quarter, men turn half)  
Rock forward and back, acey ducey  
Rock forward and back, box the gnat  
Change hands, left allemande

### HIDDEN ACE

By Gordon Blaum, Miami, Florida

Side ladies chain across the track  
Head gents and corner girl, go up and back  
Square thru four hands, then do sa do to  
an ocean wave  
Balance up and back, swing by the right  
half about  
Balance up and back, acey ducey  
Balance up and back, box the gnat  
Box it back then eight chain three  
Pull on by, left allemande

### MIXED ACEY DUCEY

By Gordon Blaum, Miami, Florida

Heads square thru four hands around  
Then right and left thru with the outside two  
Roll away with a half sashay  
Do sa do to an ocean wave  
Rock forward and back, acey ducey  
Balance up and back, swing by the right  
half way round  
Acey ducey, girls turn back  
Wheel and deal to face those two  
Star thru, right hand couples Dixie style  
To an ocean wave, balance up and back  
Walk ahead, left allemande

### ACE IN THE HOLE

By Gordon Blaum, Miami, Florida

Head couples do a half sashay  
Square thru four hands that way  
Do sa do to an ocean wave  
Balance up and back, acey ducey  
Rock forward and back, swing by the  
right half around  
Acey ducey, balance up and back  
Those who can star thru  
\*Square thru four hands  
Centers in, cast off three-quarters around  
Star thru, square thru five hands inside the world  
Then the outside four California twirl,  
allemande left  
or  
\*The other four divide and star thru  
Substitute, pass thru, left allemande

### ACEY DUCEY EXAMPLE

By Larry Dee, Rosemont, Pennsylvania

Head ladies chain right  
Head couples square thru  
Do sa do to an ocean wave  
Rock forward and back  
Acey ducey round the track  
Rock forward and back  
Acey ducey round the track  
Rock forward and back, keeping in time  
Acey ducey one more time  
Rock it up and back you do  
Same two couples right and left thru  
Turn your girl and square thru three-quarters  
Allemande left

### SINGING CALL X

### GONNA TAKE MY GIRLIE TO THE SQUARE DANCE

By Bob Van Antwerp, Long Beach, California

Record: MacGregor 983, Flip instrumental with

Bob Van Antwerp

OPENER and BREAK

Ducey your corner and you see saw your taw  
Join hands, circle round that ole hall  
Allemande your corner, go forward two and then  
Right and left and turn back one —  
your corner box the gnat  
Gents star left, go once and don't be slow  
The same girl do sa do (once around)  
Allemande your corner, then weave the ring  
In and out, around until you meet her again  
(Then) Promenade your girlie to the square dance  
And swing your gal around

FIGURE

Head couples forward, come on back to the ring  
Square thru four hands, you'll hear me sing  
Eight chain thru across the track and don't  
look back  
Keep a goin' all the way, the same ol' track  
When you're straight you do sa do  
Once around — same girl star thru (circle left)  
Allemande your corner, do a grand ol'  
right and left

Dance along with Molly (Susie-Queenie-Sally)  
she's the queen of the set  
You're gonna take your girlie to a square dance  
And swing that girl at home

SEQUENCE: Figure twice for Heads, Break, Figure  
twice for Sides.

### BREAK A HALF

By Stub Davis, Waurika, Oklahoma

From a promenade:  
One and three wheel around  
Half square thru  
Center two half square thru  
Separate go round one (face that two)  
Half square thru  
Bend the line, half square thru  
Center two half square thru  
Separate go round one (face that two)  
Square thru three-quarters round  
Left allemande, partner right  
Right and left grand



# SQUARE DANCE SPECIALTIES by *Sets in Order*



## ILLUSTRATED BASIC MOVEMENTS OF SQUARE DANCING

Contains 71 illustrations on all the popular basic movements used today. A "must" for new dancers. 15c ea. in any quantity, postpaid.

**BASIC MOVEMENTS**  
(Non illustrated)  
10c each Postpaid

## NAME TAGS

For use at festivals or clubs. Choose from two designs (A or B). Printed on goldenrod stock. Minimum order 100 of same design.

100 for \$2.75 postpaid



## BINDERS

Preserve your Sets In Order. Each binder holds 12 issues and includes rods to hold magazines in place. Red Leatherette. \$2.20 postpaid



## DECALS

Yellow and brown, 5c each. 16 or more post-paid. Include a self-addressed stamped envelope for order of less than 16 decals.



## ROUND DANCE POSITION CHARTS

Illustrations of twelve most common round dance positions. 100 for \$3.00, post-paid.

## PLASTIC, 6 ounce COFFEE CUPS

(good for iced tea too)

They're insulated!

250 cups — \$6.25 post paid



## SQUARE & ROUND DANCE DIPLOMAS

Beautifully designed (8 1/2 x 11) appropriately worded for teachers to give to their students. 10c ea. minimum order of 10... State type. Add 20c postage with each order.

## BASIC CHECK LIST

Serve as a continuous record of the progress of each square dance class. Aid the teacher in planning lessons. 12 for 25c (post paid).



## SUBSCRIPTION CERTIFICATES

Four month subscription to Sets in Order for \$1.00 Ideal Gift or door prize. Postpaid.



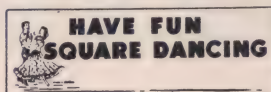
## VELCO SLO-DOWN FOR SLIPPERY FLOORS

16 OZ. CAN SLO-DOWN or 11 OZ. CAN SPEE-DUP

Postpaid 1.75 (USA only)  
1.50 (Calif. only)  
2.00 in Canada



## BUMPER STRIPS

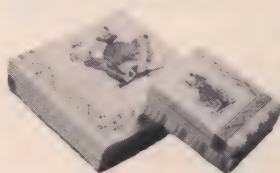


4" x 12" Bright Red-Orange. Long lasting. 35c ea. or 2 for 50c post paid.



## RECOGNITION PIN

Black and silver double linked square. Identifies you as a square dancer. Safety clasp. \$1.10 each, post paid.



## PARTY NAPKINS

Refreshment size napkins (9" x 9") 50 in a package.

Single package ..... 65c each  
2 or more packages..... 50c each

Luncheon size napkins (12" x 12") 50 in a package.

Single package ..... 75c each  
2 or more packages..... 65c each postpaid

Californians add 4% sales tax

## WRITE DIRECT TO

*Sets in Order*

462 NO. ROBERTSON BLVD.  
LOS ANGELES 48, CALIF.

SEE ORDER FORM ON NEXT PAGE

STORY OF SQUARE DANCING

RECORD PARTY HANDBOOK

PLANNING SQUARE DANCE PARTY FUN

CLUB ORGANIZATION HANDBOOK

25c each  
postpaid





(Letters, continued from page 3)

American friends at the federation meetings and jamborees. The promotion of friendship and exchange of ideas and cultures are the very product of our assets in the learning process of American square dance...

Masaru Wada  
Tokyo, Japan

Dear Editor:

The April issue of SIO was excellent and became an instant hit when used at a local Callers Course...

Joyce Fulton  
Oshawa, Ont., Canada

Dear Editor:

Why do square dance teachers, after 18 or 20 lessons, graduate the entire class when there are always a few that just cannot master it all in that length of time?... Are the teachers afraid to tell them that they need more lessons or to review what they have learned? They join various clubs and just louse up the other dancers...

I really feel sorry for them when I see them on the floor and everyone trying to avoid them. After being avoided a few times they

are bound to feel hurt and may quit and be lost to the square dancing fraternity.

I believe this condition can be placed entirely on the shoulders of the teachers. This is especially bad when there is a couple involved and one masters the calls and the other has been rather slow in learning. I believe both should be told they require more lessons... Can the teachers do something to alleviate this condition?

Lester Eisele  
Fort Myers, Fla.

**Undoubtedly your problem is shared by others in the square dancing world. Perhaps we'll have an opportunity to bring this out into the open in a coming issue of the magazine and see what ideas spring up.—Editor.**

Dear Editor:

I know you don't have a column of "Life's Like That" or, "Out of the Mouths of Babes," but I thought this just might fit in somewhere. This actually happened at our dance. The girl was one of our beginners, the guest caller Stu Robertson and, so help me, I'm innocent!

It was the evening of the Big Dance when the new graduates were enjoying their first "name caller." During a break between tips the

# Sets in Order

## ORDER FORM

462 North Robertson Boulevard, Los Angeles 48, California

- ☐ Sets in Order 1 year subscription  
☐ Renewal ☐ New..... **\$3.70**

### BOOKS AND SPECIALTY ITEMS

Sets in Order Year Book No. 3.....	2.10	<input type="checkbox"/>
Sets in Order Year Book No. 5.....	2.35	<input type="checkbox"/>
Sets in Order Year Book No. 6.....	2.60	<input type="checkbox"/>
Sets in Order Year Book No. 7.....	2.60	<input type="checkbox"/>
American Round Dancing (a text).....	1.60	<input type="checkbox"/>
Hamilton's Roundance Manual.....	4.10	<input type="checkbox"/>
Story of Square Dancing.....	.25	<input type="checkbox"/>
Record Party Handbook.....	.25	<input type="checkbox"/>
Planning Square Dance Party Fun.....	.25	<input type="checkbox"/>
Club Organization Handbook.....	.25	<input type="checkbox"/>
Sets in Order Binder.....	2.20	<input type="checkbox"/>
Recognition Pin .....	1.10	<input type="checkbox"/>
Bumper Strip.....	.35 ea. <input type="checkbox"/> 2 for .50	<input type="checkbox"/>
Round Dance Position Chart.....	per 100 3.00	<input type="checkbox"/>
Velco Slo-Down.....	1.75 <input type="checkbox"/> Spee-Dup..... 1.75	<input type="checkbox"/>

SEE ILLUSTRATED ITEMS ON PREVIOUS PAGE

Don't like to cut up your magazine? Then send your order by letter

S/D Diplomas (min. order of 10).....	ea. .10	<input type="checkbox"/>
R/D Diplomas (min. order of 10).....	ea. .10	<input type="checkbox"/>
ILLUS. BASIC MOVEMENTS OF SQUARE DANCING.....	.15	<input type="checkbox"/>
Basic Movements of Square Dancing.....	.10	<input type="checkbox"/>
Basic Check Lists (for callers).....	12 sheets .25	<input type="checkbox"/>
Name Tags (indicate design A or B).....	per 100 2.75	<input type="checkbox"/>
Subscription Certificates .....	1.00	<input type="checkbox"/>
Decals (brown and yellow).....	ea. .05	<input type="checkbox"/>
Party Napkins: 9" x 9", 1 pack .65 <input type="checkbox"/> 2 or more ea. .50		<input type="checkbox"/>
12" x 12", 1 pack .75 <input type="checkbox"/> 2 or more ea. .65		<input type="checkbox"/>
Plastic Coffee Cups.....	Postpaid, 250 for 6.25	<input type="checkbox"/>

Please send me the items I have checked. I enclose check or money order for \$.....

Californians add 4% sales tax

Name.....

Address.....

City & State.....



guest caller was asking one of the new girl grads about various basics. "Do you know 'Grand Prowl'?" he asked. "Oh, yes," she replied shyly, "That's where we all put on our nighties and go to the caller's house!"

Ernie and Lucille Dempster  
Trenton, Ont., Canada

Dear Editor:

This is to let you know that we have received the premiums earned on the Sets in Order Premium Plan, namely a 10-cup Percolator, a Bread Box and Cannister Set, from the West Bend factory and we are very pleased with them. They make a lovely addition to my kitchen.

Mrs. Vic Buckley  
Saskatoon, Sask., Canada

Dear Editor:

You can't very well publish this with our name but I want to say we are just as sorry as you that we aren't renewing our subscription. You see, we aren't dancing any more and it gives us a pang when the magazine comes and we realize all the fun we're missing.

When we went back to the club we had joined here after we had our baby, they said

they were too far ahead of us and we would have to take advanced lessons to dance with them any more. We couldn't very well ask any other club if we could belong so we danced with a city-sponsored group for a while and then they disbanded.

We hope to take it up again some day when we move to an area where they dance "just for fun." We have our records and our magazines and we wish you the best of luck in keeping square dancing going.

Name Withheld

Dear Editor:

We dancers in Richmond feel that Sets in Order is a must. We couldn't get along without it.

Would it be possible to print the Experimental Lab and Style Series on separate sheets punched to fit a loose leaf binder? We would like to keep them together for ready reference and we *refuse* to mutilate a copy of Sets in Order...

Lew Wright  
Richmond, Va.

**Your suggestion is a great one; our only problem is the mechanics. At one time we thought we might print the Style Series on the same sheet, the**

## LATEST RELEASES on these OUTSTANDING LABELS

### 1662—IS IT TRUE WHAT THEY SAY ABOUT DIXIE

Caller: Vaughn Parrish  
Flip Instrumental

### 1663—HELLO BLUEBIRD

Caller: Bob Fisk  
Flip instrumental

### 1664—YOU'RE NOBODY TILL SOMEBODY LOVES YOU

Caller: Sal Fanara  
Flip instrumental

### 1665—HAPPY FEELING and JUST FOR TWO

Round Dances

### BLUE STAR

#### 1666—BLUE BONNET—Key A and WHIRL WIND—Key G

Hoedown

#### 1667—JESSIE POLKA

Caller: Vaughn Parrish  
Flip Instrumental

#### 1668—HAWAIIAN SQUARE

Caller: Vaughn Parrish  
Flip Instrumental

#### 1669—BILL BAILEY

Caller: Andy Andrus  
Flip Instrumental

#### 1670—TEN PRETTY GIRLS

and LANNING'S MIXER  
Round Dances

#### 1671—I'M FOREVER BLOWING

BUBBLES and  
ALL BY MYSELF  
Round Dances

### 1672—BRIGHT AND SHINY

Caller: Marshall Flippo  
Flip Instrumental

### 1673—A FOOLER A FAKER

Caller: Bob Fisk  
Flip Instrumental

### 1674—TEXAS TORNADO

Caller: Al Brownlee  
Flip Instrumental

### 1675—I'M ALONE BECAUSE I LOVE YOU

Caller: Andy Andrus  
Flip Instrumental

### KEENO

#### 2250—THE OLD LAMPLIGHTER

Caller: Harold Bausch  
Flip Instrumental

### LORE

#### 1040—HEY, LOOK ME OVER

Caller: Toby Dove  
Flip instrumental

#### 1041—WALTZING MATILDA

Caller: Garry Cohn  
Flip instrumental

#### 1042—BATTLE CRY OF FREEDOM

Caller: Bob Augustin  
Flip instrumental

#### 1043—ONE HAS YOUR HEART

Caller: Bob Augustin  
Flip instrumental

#### 1044—I CAN'T BEGIN TO TELL YOU

Caller: Bob Augustin  
Flip Instrumental

#### 1045—SHANTY IN OLD SHANTY TOWN

Caller: Johnny Creel  
Flip Instrumental

### BOGAN

#### 1152—STOLEN LOVE

Caller: Ham Wolfram  
Flip Instrumental

#### 1153—LITTLE BAND OF GOLD

Caller: Cecil Dunman  
Flip Instrumental

#### 1154—SMOKE ON THE WATER

Caller: Lee Sturgis  
Flip Instrumental

#### 1155—SWING FOR ME

Caller: Bob Radford  
Flip Instrumental

We carry all square and round dance labels — Write us if your dealer cannot supply you.

**MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex.**

**Phone UN 27077**



two pages backed up against each other. However, from past experience we know folks are not too happy about tearing their magazine apart. We have hoped the time will come when we can do some reprints at a fair price and we're still working on it.—Editor.

Dear Editor:

... I would like to thank you and your entire staff for all the help and wonderful information you make available to us thru the medium of your magazine. Your Record Reviews and Experimental Lab are two of the features I look forward to each month. Of course, your Walk-Thru with its multitudes of ideas is also one of our favorites...

Fred and Vivian Windyaston  
Fullerton, Calif.

Dear Editor:

Every Round Dance instructor dreads the occasion when in demonstrating a new dance, which he might have just learned in a crash program the previous evening, he blacks out completely as to the next sequence and in a hoarse and desperate voice whispers entreatingly to his partner, "What comes next?" The granddaddy of all such occasions occurred to me not long ago, but it was really no help

when in reply to my frantic inquiry my partner Peg smiled serenely and confidently and reassuringly whispered, "Part B!"

Gerry Mace  
Ottawa, Ont., Canada

Dear Editor:

Have been handing out for free the issues of S.I.O. you sent me for the postage only. Your April 1963 issue is a dandy and I have made three sales on the subscription Premium Plan on the strength of starting their subscriptions with the April issue...

Stan Dedo  
Buffalo, N.Y.

#### GEMS FROM OTHER PUBLICATIONS

*Alice Mooney in Vancouver Island*

*Assn. Cross Trail News*

"...To return to the question: 'Are you a good visitor? When you do visit, do you carry provincial attitudes with you? Are you there to enjoy their ways and maybe learn something that will improve you and your club? Or are you there to point out how you do in your own club? I think we all do this. I have met all kinds of off-island visitors. With some I have spent a wonderful evening discussing mutual interests,

## HEADQUARTERS FOR NEWCOMB

### P. A. SYSTEMS and ACCESSORIES

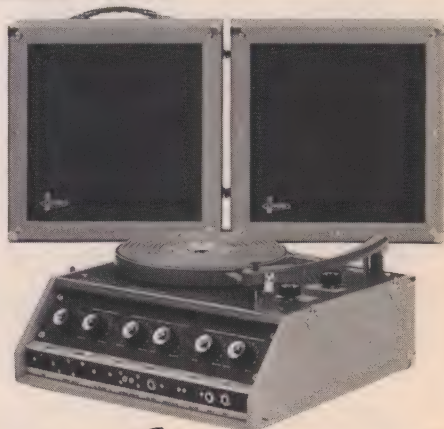
57 SYSTEMS TO CHOOSE FROM

TR 1640 M-E2

ONLY \$220.00  
F.O.B. LOS ANGELES

\$73.50 DOWN  
\$13.48 PER MONTH — 12 months  
Calif. Add 4% Sales Tax.

WRITE FOR FREE BROCHURES



## Callers' Supply Company

P O. BOX 48547, LOS ANGELES 48, CALIFORNIA





# "Hoedowners"

The Danciest Pair of Shoes  
That ever did a Two-Step!

- Soft, Pliable Leather
- Ballet style Lacing
- Built-in Wedge for Extra Support and Heel Elevation
- Non-Slip, Non-Stick Sole and Heel for Safe Use on Highly Polished Floors.

**\$5.95**

in Black  
or White

## THE SQUARE STORE

**\$6.95** in Metallic Colors:  
Gold, Silver or Bronze

Sizes 4-10, Narrow or  
Medium widths.

**SEND CHECK OR M.O.**

Specify Regular Shoe Size and Color  
Add 50c for Postage and Handling

Write for Free Brochure  
illustrating 10 different styles.

817 State St.,  
Springfield 9, Mass.

with others a very boring one, devoted exclusively to the affairs of their own little club and their own little caller...

"Let us be good visitors, by giving as well as receiving. Let us not be hard to get when the host and hostess are trying to draw us in, but on the other hand let us not take over..."

*Charlie Baldwin in New England Caller*

... "Traveling over the New England area this fall and winter we have been greatly impressed by some of the new young callers we had the privilege of meeting. They are taking

their avocation seriously, trying to do a good job. In some cases, they are making sacrifices to get programs started. They are long on enthusiasm and inherent talent; short on experience, which will come in time. Some of the old timers are suspicious of the younger element which is gradually moving into the program. They predict all kinds of disasters. They are worrying needlessly. I can remember over 20 years ago when we were told by the old timers of that day that young callers were ruining the program. Well, the program has continued to

## RECORD DEALERS — IMPORTANT NOTICE!

Please be advised that...

The following record distributors are the only authorized distributors of Windsor Records

### ARIZONA

OLD TIMER DISTRIBUTORS  
708 E. Weldon, Phoenix

### CALIFORNIA

CORSAIR-CONTINENTAL CORP.  
5528 N. Rosemead Blvd., Temple City

### CANADA

SQUARE & ROUND DANCE WHOLESALE  
455 W. Broadway, Vancouver, B.C.

CANADIAN MUSIC SALES  
58 Advance Road, Toronto

GERRY HAWLEY RECORDS

34 Norman Crescent, Saskatoon, Sask.

### GEORGIA

RECORD DISTRIBUTORS  
2581 Piedmont Road N.E., Atlanta 5

### ILLINOIS

HERITAGE HOUSE  
6400 No. Leoti Ave., Chicago 46

### MICHIGAN

SQUARE DANCE SPECIALTIES  
14600 Grand River, Detroit 27

### MISSOURI

WEBSTER RECORD DISTRIBUTORS  
124 W. Lockwood, St. Louis 19

### NEBRASKA

SQUARE DANCE DISTRIBUTORS  
205 South 19th St., Omaha

### NEW JERSEY

DANCE RECORD DISTRIBUTORS  
1159 Broad Street, Newark 14

### OHIO

TWELGRENN ENTERPRISES  
P.O. Box 16, Bath

### UTAH

VERN YATES DISTRIBUTORS  
436 E. 4th South, Salt Lake City

### WASHINGTON

WESTERN DANCE DISTRIBUTORS  
1230 1/2 Westlake Avenue N., Seattle 9

■ These distributors still offer liberal exchange privileges. ■



5530 N. Rosemead Blvd.  
Temple City, Calif.



---

## TAHOE presents a pair of rounds

**TOE TEASIN' TA 505 A** . . . a two step by Norm and Louise Pewsey of Altadena, California . . . a provocative two step with a unique routine that is a real toe teaser.

**AFTER THE BALL TA 505 B** . . . a waltz by Art and Evelyn Johnson of Long Beach, California . . . a smooth, light, rhythmic waltz that is pure dancing joy.

Music by Jack Barbour & His Rhythm Rustlers

Both of these dances received enthusiastic acclaim at the Tenth Annual California State Square Dance Convention.

**If you missed Mexican Polka, TA 501, better look again . . . it's a classic.**

**TAHOE RECORDS BOX 3306, FULLERTON, CALIFORNIA**

---

grow. Another generation of callers has come along and it just seems to me they are deserving of our confidence and help. 'May their tribe increase'."...

*Anne Carpenter in the Dancer News, Highland, Calif.*

"Who runs your club—the officers, the caller, some other clique—or no one?

"If the latter is true it will not be long until the name of your club will be listed in our obituaries.

"It's true that square dancers do not want a

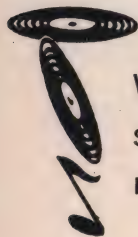
political machine to run their clubs; but we all know that a certain amount of organization is necessary to make the wheels go 'round.

"The square dance clubs who have weathered the years and are still dancing with the same old bunch and still tolerate the same old caller are those who have the best organization.

"Not bossy leadership—but organization.

"It may be someone in the club who can hardly tell his left foot from his right, but he can tell time, keep dates straight, keep books, talk people into working on committees and

---



## FOR "HARD TO FIND" RECORDS

We have one of the largest stocks of both new and old square and round dance records in the U.S.A. We ship most orders on the same day the order is received.

## SPECIAL PRICE ON 78's AND OLD 45's

We just recently acquired a great many old and discontinued numbers on both 78's and 45's. These are available at special reduced prices. Write for list.

Send 5c stamp for new up-to-date catalogue



## MAIL ORDER RECORD SERVICE

P.O. BOX 7176

PHOENIX, ARIZONA

---



## Square Dance Dresses

Mother and Daughter Dresses  
Peasant Dresses,  
Peasant Blouses and Skirts  
Square Dance Skirts

Ready to wear and made to order . . . Send  
for brochure and name of local supplier.



1460 WASHINGTON AVENUE  
MIAMI BEACH, FLA. TEL. JE 8-8794

spend many hours before and after a dance in  
doing all the doing that needs to be done just  
to open the doors to the hall for one night's  
dancing.

"If no one in the club wants the job sometimes  
the caller will take over just to keep the club  
dancing. Often someone who has served long  
and frequently will step in and pinch-hit.

"Or you might offer to help out yourself, just  
this once."

### COLORADO TO CALIFORNIA

Square Wheels Trailer Club of Colorado an-

## PUT YOUR PETTICOAT IN A

# "PETITOTE"



The Zippered Plastic Bag De-  
signed For Carrying And Storing  
Your Fullest Petticoats. Keep  
Them Fresh And Ready; Trav-  
eling Or At Home.

## The Desert Mine Shop

DEALER 164 BRIDGEPORT AVE., DEVON, CONN.  
INQUIRIES • SEND FOR OUR MAIL ORDER CATALOG •  
INVITED

nounces plans for a convoy of square dance  
trailers to attend the National Square Dance  
Convention when it is held in Long Beach,  
California, in 1964. In order to make plans  
for this large convoy and secure the best  
route, meeting the most people along the way,  
arranging for overnight hosting and the myriad  
of other details connected with such an under-  
taking, a 1963 Scouting Party will make an  
advance trip, leaving Denver July 6 with arri-  
val in Long Beach on July 11 or 12.

The party will consist of about 5 to 7 units

Rounds for Summer  
Enjoyment

### "I HUM A WALTZ"

Joe and Es Turner  
Bethesda, Md.

### "BEAUTIFUL LOVE" (waltz)

Orie Rouland  
Detroit, Mich.

GR 14055

Summer Fun Square

### "PENNIES FROM HEAVEN"

by Harry Lackey  
Greensboro, N.C.  
Flip instrumental

TOP 25062



### "RHYTHM IN THE RAIN"

Leon R. Trainer  
Bethesda, Md.

### "BY HECK"

Dan and Alis Pearson  
Edgewood, R.I.

GR 14054



Manufactured by **GRENN, INC.** Box 16, Bath Ohio



**WESTERN JUBILEE**  
presents  
**MIKE GOES HAWAIIAN**  
**SWING THRU**  
**"ALOHA TO YOU"**  
#909

Have you heard  
**"LIGHT IN THE WINDOW"**  
#566

It's Smoo-o-o-th

**WESTERN JUBILEE RECORD COMPANY**  
3333 West Corrine Drive • Phoenix 23 Arizona

**DETROIT**

**VACATION — CONVENTION —**  
**BUSINESS or just VISITING**  
**WELCOME TO**

**WORLD'S LARGEST**  
**SQUARE DANCE STORE**  
*Scott Colburn's*  
**SQUARE DANCE SPECIALTIES**

14600 GRAND RIVER, DETROIT 27, MICH.  
Phone VE 8-2296 - VE 8-7033

including Wagonmasters Jack Halfacre and Leroy Frank. As the final route will be contingent upon the facts obtained from this scouting trip, those in charge would welcome information from clubs and areas, such as: would your city and/or square dance clubs desire to host the group overnight, arranging dance, dinner, etc.; joint publicity of convoy with local merchants; availability of overnight parking for 14-16 foot trailers, etc. The several routes under consideration include: Denver-Albuquerque-Flagstaff-Blythe-Long Beach or Denver-

Rawlin-Salt Lake City-Las Vegas-Barstow or Denver-Grand Junction-Ely-Long Beach. Interested parties may contact Jack Halfacre, 3050 W. Harvard Ave., Denver 19, Colo.

**SUMMER DANCING—1963**

Lots of areas close up their regular dancing for summer but continue in some fashion. Traveling dancers often ask, "Where can I dance as I go?" and here are a few ideas, collected from here and there. In 1964, look for a more complete list of warm-weather dances



**KALOX - Belco**  
**BEST IN SQUARE & ROUNDS**



**NEW ON KALOX . . . #K-1028 WALKING TO KANSAS CITY**

Flip/Inst. Calls by Billy Lewis. A terrific first for KALOX, this is a two in one record. A great new singing call plus a new round for the beginner and square dance level round dancer.

Music by: RHYTHM OUTLAWS BAND

\* \* \*

**NEW ON BELCO #B-205 . . . Two great New Round Dances**

**HEY CHICK** by Frankie McWhorter & Muriel Mann, Lubbock, Texas. This one done up in great fashion by Frankie & Muriel for your dancing pleasure.

**TWISTIN' THE BOSSA NOVA** by Ben Highburger, Dallas, Texas. If you like BOSSA NOVA you will love this one.

Music by: THE BELCO RHYTHM BOYS

AVAILABLE FROM YOUR FAVORITE RECORD DEALER

Produced by

**KALOX RECORD DISTRIBUTING CO.**

**316 STARR ST., DALLAS 3, TEXAS**





# SQUARE & ROUND DANCE KNOW-HOW

## WITH *Sets in Order* BOOKS & HAND BOOKS



### BOOK #3

Contains 356 Round and Square Dances including many breaks and novelties so useful to callers. Featured rounds and workshop rounds, some of them are tough. **PRICE \$2.00**

### BOOK #5

Contains 269 patter calls and breaks, a collection of singing calls by top composers. Twelve popular contra dances plus a good quantity of popular round dances. A total of 442 squares, rounds, contras, drills and breaks. **PRICE \$2.25**

### BOOK #6

Contains 254 patter calls and breaks, 69 uncomplicated dances with some oldies rewritten, 42 favorite singing calls, 13 contras, 39 rounds with a good sampling of waltzes and two-steps, plus the experimental lab. **PRICE \$2.50**

### BOOK #7

Contains 261 square dances from callers and dancers all over the world, a selection of 11 breaks, 18 old figures modernized by George Elliott, 47 singing calls, and 11 experimental movements with drills for some. **PRICE \$2.50**

### ROUNDDANCE MANUAL

by FRANK HAMILTON

**Especially written for Callers - Teachers, Club Committees**

Just a glance at some of the chapter headings will tell you a great deal about the book: Leadership; Round Dancing for Square Dance Events; The Specialized Round Dance Group; Selection of Rounds; Programming; The Master of Ceremonies; Round Dance Associations; Business Side of Round Dance Teaching; Terminology; Write-ups—Choreography—Music—Body Mechanics—Techniques—Styling—The Art of Leading—And Following; Teaching Methods; Lesson Planning; A Table of R/D Abbreviations and Symbols; Round Dance Terms; Steps—and Figures Defined; Some good Easy Mixers; A list of "Classic" Rounds; and a Code of Ethics for Round Dance Teachers. **PRICE \$4.00**

### AMERICAN ROUND DANCING A TEXT

by FRANK HAMILTON

An invaluable text for the beginning round dancers. Contents—Abbreviations and Symbols; Definition of Round Dance Terms; Positions Used in Round Dancing; Round Dance Steps and Figures; The Basic Round Dances; The Art of Leading and Following; Round Dance Styling; How to Use Round Dance Instructions; Rounds and Squares; Teachers' Supplement. **PRICE \$1.50**

### SQUARE DANCE PARTY FUN

Games and decorations, stunts and gimmicks, used in connection with the square dance program. The intention of this Party Planner is to offer some insight into the possibilities and responsibilities involved in planning square dance parties, to serve as a springboard for the thinking of square dancers in order to encourage them in the further development of themes and entertainment. **25c Postpaid**

### THE STORY OF SQUARE DANCING

Here is a small, not-too-far-back study of the family tree of your American Square Dance. **25c Postpaid**

### SQUARE DANCE ORGANIZATION

An excellent handbook to use as a guide for new and old square dance clubs. Club officers will find this book invaluable. **25c Postpaid**

### THE RECORD SQUARE DANCE PARTY

Loaded with ideas and suggestions for making your home square dance party a success. **25c Postpaid**



### ILLUSTRATED BASIC MOVEMENTS of SQUARE DANCING

Contains 71 illustrations on all the popular basic movements used today. A "must" for new dancers. 15c ea. in any quantity, postpaid.

AVAILABLE THRU YOUR LOCAL DEALER

IF YOUR DEALER CANNOT SUPPLY YOU, WRITE DIRECT TO *Sets in Order*

462 NO. ROBERTSON BLVD.  
LOS ANGELES 48, CALIF.





**LP's - 12" Long Playing Records**

JBL LP 3301 — Joe Lewis Called  
JBL LP 3302 — After Party Favorites

AVAILABLE AT YOUR DEALER

**With Calls by JOE LEWIS**

JBL 4117 — Alabama Jubilee/Walkin' My Baby  
JBL 4125 — Fond Affection/Turn Back Miss Dixie

**Instrumentals**

JBL 4124 — Alabama Jubilee/Walkin' My Baby  
JBL 4132 — Fond Affection/Swing Miss Dolly

**Flip Instrumentals with JOE LEWIS**

JBL 5001 — Rockin' the Polka  
JBL 5002 — Ramblin' Rose  
JBL 5003 — Jelly Bean

in Sets in Order. This year, try these for fun:  
D.C. Area — Melody Squares dancing at Pinehurst Pavilion, Pinehurst, Md., 1st & 3rd Fridays.

Illinois — Dudes & Dolls dancing at Schroeder Memorial Park, Broadview, 2nd Saturdays.  
— Summer Square Dancing at Northwestern Pavilion in Des Plaines every Wednesday.

Nebraska — Dancing every Saturday night at Miller Park in Omaha.

Virginia — Dancing at the Vienna Fire House, 2nd & 4th Wednesdays.

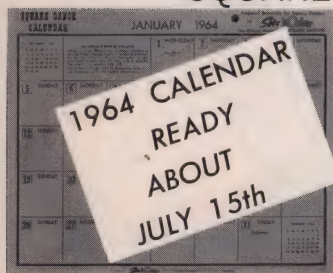
**SQUARE GEM**

I press my nylon square dance dresses in a hurry by putting them into my dryer with a damp paper towel. I then turn it on for about two minutes. The steam created takes out all wrinkles. The towel is removed and a couple more turns in the dryer dries the dress and it is ready to go.

—Harriet Hartinger, Seattle, Wash.

Harriet receives a crisp, new one dollar bill for this Square Gem. It is her second—and we'd like to see your Square Gem.

**GET READY FOR 1964!  
BY ORDERING YOUR  
SQUARE DANCE PLANNING CALENDAR  
NOW**



These popular square dance calendars have room around each date for you to fill in your calling and dancing engagements. Each month is on an 11" x 9" sheet of stiff paper.

**BRAND NEW**

**FREE** with each calendar ordered  
A pocket-size square dance  
planning calendar.

**2 for \$1.00**

Postpaid  
(Minimum order)

**LIMITED SUPPLY**

Calif. Add 4% Sales Tax

**AVAILABLE  
AT YOUR DEALER**

or write to:

**Sets in Order**

**462 N. Robertson Blvd.  
Los Angeles 48, Calif.**



# The CALLER OF THE MONTH



Photo by Foster

*Elmer Alford — The Dalles, Ore.*

**E**LMER ALFORD and his wife Pauline had their first taste of square dancing about nine years ago and it wasn't long after that before Elmer started his own term at the mike. In 1957 he enrolled as a charter member in Mel Stricklett's callers' class which turned eventually into the extremely active Northwest Callers' Association.

An unusual facet of Elmer's calling renown is that he is credited with having saved square dancing in The Dalles, his home town. In that city of 14,000 people there was just one club with two squares dancing and it was about to fold up when Elmer took it over. In less than one year he had twelve squares dancing in that club. He turned the club over to another good caller, started a new club which now has fourteen squares and also started a new beginners' class.

Elmer is one of those callers who leans very amiably towards round dancing. As a matter of fact he and Pauline have written a round dance, Fraulein, for the Blue Star label, which has been picked up as round dance of the month in several areas across the country. The Alfords are already in process of constructing more round dances.

In addition to his square dance clubs and

## SQUARE DANCE STORES SAVE \$\$\$

**ELIMINATE THE MIDDLE MAN,  
BUY DIRECT FROM THE LARGEST  
MANUFACTURER OF SQUARE DANCE JEWELRY**

Wide selections of bracelets, pendants, pins, earrings,  
bolo ties, belt buckles, car magnets . . .  
Send for free brochure and samples.

Samples may be returned.

**Tru-Art Jewelry Co.**

**1 Mashapaug St., Providence 7, R. I.**

## new RELEASES

**'LOUIS CALHOUN'**  
CALLS

**"BLAME IT ON  
THE BOSA NOVA"**  
# J-110

**"HAMBONE"**  
# J-109  
Flip/Instrumentals

BACKED UP BY THE RHYTHM  
OF THE "GEORGE McHAN QUINTET".

# J-111 A  
**"SOURWOOD  
MOUNTAIN"**

**HOEDOWNS**

flip

# J-111 B  
**"JOHN  
HENRY"**

**Jewel**

1700 28TH AVE. RECORDS HUEYTOWN, ALA

## NEW RECORDS by Ed Gilmore

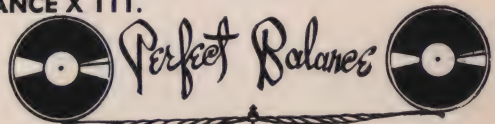
**"CHANGES"** This all time favorite now available as a 45 RPM flip. The instrumental is great and features a tuba bass. Ask for **BALANCE X 112.**

**"DANCIN' THRU THE CLOVER"** This one is really sweeping the country. The most talked about dance in months. Ask for **BALANCE X 111.**

And have you tried this one?

**"TIPPERARY"** A proven dance that is rated as one of the all time greats. Ask for **BALANCE X 110.**

**AT YOUR RECORD DEALER**



**BALANCE RECORDS**



# Square Dance Shoes by Sunset



## SHUFIT

Featuring an elasticized binding that hugs the foot. With a shoe horn tab.

## LITEFOOT

The eyeleted and laced shoe. A 3 oz. shoe made of glove leather featuring our 1/2 in. Celestite heel, in our rainbow of colors.



SIZES: MEDIUM, 4 to 9; NARROW, 4 TO 9; LARGE 9 1/2 TO 11 (\$1.00 EXTRA)  
PRICE: BLACK OR WHITE \$5.95 COLORS \$6.95 GOLD OR SILVER \$9.95

NO C.O.D.'s PLEASE. ADD 40c Postage and Handling.  
Californians, add 4% Sales Tax.

**SATISFACTION  
GUARANTEED**  
WRITE FOR  
BROCHURE  
**MAIL ORDER  
ONLY**

**Sunset**  
**Dance Wear**

**6311 YUCCA STREET  
HOLLYWOOD 28, CALIFORNIA**

beginner classes, Elmer has a round dance class, as well.

By day he is a barber with his own shop so that occasionally he can give himself time off to travel in the interests of dancing. For three years he took part in the Penticton, B.C. square dance festival in Canada and has guest called at many area festivals and special functions.

The Alford's have three lively boys to keep them busy and two of them also call, so this is a real square dancing family.

—R. B. Graeme

## ADD SQUARE DANCE WEEKENDS

Aug. 31-Sept. 2—Brundage Weekend, Pittsfield, Mass.

Oct. 18-20—Berkshire Weekend, Jug End Barn, Mass.

Nov. 28-Dec. 1—Thanksgiving Weekend, Atlantic City, N.J.

## BE SWEET

*Most popular indeed by far  
Among the good square dancers are  
The ones who recognize a need  
And use deodo with all speed.*



## GOLDEN SQUARE

### NEW RELEASES

**NICE FIGURE  
WONDERFUL MUSIC  
GET THIS ONE  
IT'S GREAT!**

No. 6013 Flip Instrumental

### SWINGING ON THE ROBERT E. LEE

by Don Atkins, Concord, Calif.

### OTHER NEW RELEASES

No. 6012 Flip Instrumental  
**LIGHT IN THE WINDOW**  
by Tommy Stoye, Tacoma, Wash.

No. 6009 Flip Instrumental  
**ROSE ANN**  
by Don Atkins, Concord, Calif.

No. 6011 Flip Instrumental  
**OBJECT OF MY AFFECTION**  
by Frannie Heintz, Monson, Mass.



No. 6008 Flip Instrumental  
**C'EST MAGNIFIQUE**  
by Jerry Firenzi, San Jose, Calif.

No. 6010 Flip Instrumental  
**THIS CAN'T BE LOVE**  
by Don Atkins, Concord, Calif.

No. 6503 Flip Hoedown  
**RICK'S RAMBLE & JERRY'S HOEDOWN**  
by Westernaires Band

**Available At All Square Dance Record Stores**

## GOLDEN SQUARE RECORD SERVICE

**1956 SOLANO WAY, CONCORD, CALIF.**





Photo by Zimmerman Studio

*Frank and Phyllis Lehnert — Toledo, Ohio*  
**A**LTHO' THEY HAVE BEEN involved in the square and round dancing activity for only a short space of time, the Lehnerts — Frank and Phyl — have made their mark with talent, diligence and enthusiasm.

It was about 5 years ago that the Lehnerts came into square dancing — and at first blush, round dancing did not attract Frank at all. He credits the teaching of Florence Camp and Dorothy Baden with instilling in him an appreciation of the rounds.

He and Phyl have been teaching rounds for three years. They have two local round dance clubs and have taught at festivals and conventions in Ohio, Michigan and North Carolina. They have worked on the round dance program at the last three National Conventions, including the one in St. Paul.

The Lehnerts have written five round dances, among them King of the Mountain, Rebel Rock and I'd Like to Be. Along with Jim and Lois Coy, they teach Round-A-Basic classes which are most unusual in that only basic steps are taught and practiced in short exercises. These classes run for 10 weeks and almost never have drop-outs despite the fact that most classes are held during the sultry Ohio summer.

Currently Phyl and Frank are presidents of



**PANIC BUTTON \$1.00**

(choice of 22 sayings on flag)

**NAME BADGES**

NAME ONLY, TOWN AND/OR CLUB **50c**

We make and design any shape badge. Enclose sketch and quantity of initial order for our prices.

Write for brochure for full information

**A TO Z ENGRAVING CO.**

P. O. Box 345 Wauconda, Illinois

## ATTENTION

### CALLERS and LEADERS

Be the first to order your new  
**CALLERS LOG date book.**

This is a beautiful Calendar Date Book to put your calling dates or important square dance dates in for the next three years.

**Book dates from 1964 thru 1966.**

Small, convenient size.

**\$4.50** postpaid

Your name personalized in Gold on cover —  
**50 cents extra**

Send check or money order to

**CALLERS LOG**

1956 SOLANO WAY • CONCORD, CALIF.



## The Keys To Calling

By Don Bell and Bob Dawson

A hard-bound textbook written exclusively for beginning or experienced callers and teachers. Complete course with home study lessons. Rated "Excellent" by top leaders.

**\$7.95**

Includes postage and handling — Canadians add current exchange — Floridians add 3% sales tax — Air mail add \$1.12 — Send check or money order to:

**"THE KEYS TO CALLING"** 4715 Greenwich Drive, Sarasota, Florida





HAVE YOU TRIED THESE LATEST OLD TIMERS?

Bye Bye Blackbird • Wolverton Mountain Gal •  
Fraulein • Powder Your Face •  
Goin' Down The Road • Little Brown Gal •  
When The Roses Bloom Again

NOW AVAILABLE AT YOUR FAVORITE  
RECORD STORE

Send 5 cent stamp for complete listing of **OLD TIMER RECORDS to 708 East Weldon Ave.  
PHOENIX 14, ARIZONA**

the Toledo Area Callers' Assn. and, with the Coys, are round dance chairmen and editors of Promenade Magazine, the association publication.

They feel that the most important component of round dancing is "having fun." One of their clubs is titled Happy Pairs and they work at keeping that name appropriate. They stretch the "level" of dancing only as far as fun can reach. They also feel that round dancers should have basic instructions, as square dancers do. Rounds and squares are definitely a combina-

tion, in their opinion, and should be programmed together when possible.

### WINNERS ON THE PREMIUM PLAN

Winners are coming in all the time on the Sets in Order Premium Plan for selling subscriptions, with about 300 square dancers actively engaged in this pursuit. The latest winners and their Premiums, are the following: Gwen Dickinson, Rocking Squares, Lompoc, Calif. — jewelry, salad bowl, range set; Lorraine Hurtado, South Gate, Calif. — stainless steel pitchers; Clara Mayo, South Acton, Mass.



### DANCE CLUB NAME SLOT BADGES

Made of light weight, clear plastic, with pictures of dancers or club symbols in colors.

This badge can be supplied to a member immediately simply by typing, printing or writing his name on the blank slot insert card and slipping it into the patented

← **NEW larger slot**  
for wearer's name.

slot. All fitted with jeweler's safety  
clasp pins.

### ENGRAVED BADGES FOR PERSONAL OR CLUB USE

Engraved badges have white letters on black or colored plastic.

Badges for officers, callers, callers' wives, etc., plus a large selection of comical "GOOFIES"

(All badges illustrated in reduced size.)

**Write us for full details and prices.**

**• WESTERN PLASTIC PRODUCTS •**  
1703 MAGNOLIA AVE., LONG BEACH 13, CALIF.



Name and  
Town or Club  
75c ea.



Name only  
70c ea.



— Sets in Order binders; Bea Beutel, Sault Ste. Marie, Mich. — Sets in Order binders; Rosa McQueen, Birmingham, Ala., buffet grill and pitcher.

### SQUARE GEM

Here's a tip to folks who might be planning to square dance on top of a moving vehicle, such as a square dance float in a parade, etc. Use a tape recorder for the music. Then there is no worry about bouncing needles. I tried it, powered with a small light plant, called six dances during the course of the parade and had real good luck.

—Walt Scott, Powell, Wyo.

A crisp, new one dollar bill goes to Walt for his Square Gem. We'd welcome more Gems.

### Free Offer to SIO Readers

How would you like a color slide of the square dance recruiting poster shown here? Herb Lanks of Jenkintown, Pennsylvania, an enthusiastic square dancer, developed the poster, then made a 35mm slide from it. He discovered that, interspersed with his other color slides, it proved to be a good recruiting



item for square dancing. Now he would like to give one free of charge to every person who writes to him directly at 320 Greenwood Avenue, Jenkintown, Pennsylvania. We warned him that he might be snowed under but he says he's quite ready to take care of the crowd — no strings attached. Much thanks to you, Herb. All of these ideas help a lot.

## SQUARE DANCE STATIONERY

- ALLEMANDE** .....\$1.50 Complete  
(24 note size sheets, 24 envelopes)
- PROMENADE** .....\$2.75 Complete  
(20 letter size sheets, 20 envelopes)
- WHEEL AND DEAL** .....\$5.25 Complete  
(50 letter size sheets, 50 envelopes)

**Colors:** White, Ivory, Gray, Pink, Blue, Tangerine, Orchid, Buff, Green, Yellow

**Personalized:** \$2.50 extra for each name... Special prices on **CLUB STATIONERY**

## AMPA

12212 Tamerlane Drive #8, Garden Grove, California

### CLUB AND CALLER BUMPER STRIPS

MADE TO ORDER 4" x 17"

FLUORESCENT COLORS won't shrink or fade

HOLYOKE, MASS.  
TWISTIN' SQUARES  
Caller: LOUIE TADDIA

### SELF STICKING BACK

Quantity	50	100
With Photo	50c ea.	35c ea.
Without Photo	45c ea.	30c ea.

U.S.A. Postpaid

### RUSS CLARK

27 FOREST PARK AVE.  
SPRINGFIELD 8, MASS.

## FASTER RECORD SERVICE

P.O. BOX 592

GLENDAL, ARIZONA

Squares — Rounds — Pop — Country Western  
ALL SPEEDS

SEND FOR FREE LISTINGS OF

# 78's

Closing out entire stock of hard-to-find discontinued  
78 RPM records — All good condition — Labels such  
as: Black Mountain, Windsor, L. Shaw, MacGregor  
1/2 PRICE AND LESS



ANNOUNCING

## WAGON WHEEL RECORDS

"THE RECORD DESIGNED... WITH THE CALLER IN MIND"

NEW RELEASE:

**WW 102 — "THAT'S RHYTHM"** — NEW hoedown with a modern flair

**WW 103 — "SWEET PERSONALITY"** — Flip singing call

ALSO— **WW 100 — "BASANOVA BEAT"**

**WW 104 — "ROCKY MOUNTAIN FLING"**

With... **DON FRANKLIN** and **THE WAGON-MASTERS**

**WAGON WHEEL RECORDS • 9500 W. 53rd AVENUE • ARVADA, COLORADO**



# LOCAL DEALERS

in RECORDS and PUBLICATIONS

Catering to Square Dancers

- ★ **ARIZONA**  
RECORDLAND  
3703 No. 7th Street, Phoenix
- ★ **ARKANSAS**  
BARBARA DICK RECORD SHOP  
1210 N. Tyler, Little Rock
- ★ **CALIFORNIA**  
ARCADIA MUSIC MART  
21 East Huntington Drive, Arcadia  
  
MODERN RADIO  
1475 Haight Street, San Francisco  
  
WILLIAM'S SQUARE BARN  
Box 14, San Marcos  
  
AMOS SQUARE DANCE SQUARE  
624 W. Main, Alhambra  
  
PHIL MARON'S FOLK SHOP  
1531 Clay Street, Oakland 12  
  
DAY'S SQUARE DANCE SUPPLIES  
3264 Overheiser Road, Stockton  
  
RECORD KING  
4056 Victoria Ave., Los Angeles 8  
  
RITE NOTE MUSIC STORE  
276 N. Hawthorne Blvd., Hawthorne  
  
ROBERTSON SQUARE DANCE SUPPLIES  
5417 Helen Way, Sacramento 22
- ★ **CANADA**  
DANCE CRAFT  
455 West Broadway, Vancouver, B.C.  
  
CANADIAN MUSIC SALES  
58 Advance Road, Toronto  
  
GERRY HAWLEY RECORDS  
34 Norman Crescent, Saskatoon, Sask.  
  
THE CORRAL SHOP  
859 Howe St., Vancouver 1, B.C.

Additional Dealers on Next Page

(On the Record, continued from page 7)

but basically it is easy to call. Dance patterns are conventional. Rating ☆+

## IT'S A SIN — MacGregor 981

Key: B flat Tempo: 130 Range: High HD  
Caller: Bill Ball Low LB

Musical: Standard 2/4 — Piano, Guitar, Bass Guitar, Accordion, Drums

Synopsis: (Break) Circle — whirlaway — circle — four ladies chain — whirlaway — weave — swing — promenade. (Figure) Walk around corner — box the gnat — pull by, allemande — do sa do — circle — walk around corner — see saw — corner swing — promenade.

Comment: Tune is quite repetitive but music is exceptionally well played. Dance is easy to call and figures are not difficult. Rating ☆+

## BLUE SIOUX CITY FIVE — Blue Star 1661 \*

Key: G Tempo: 128 Range: High HC  
Caller: Marshall Flippo Low LC

Musical: Standard 2/4 — Saxophone, Violin, Bass, Piano, Drums, Guitar

Synopsis: Complete call printed in Workshop

Comment: Tune is smooth flowing and played with good rhythm. The routine is easy to call, easy to dance and exceptionally well metered.

Rating ☆☆☆

## GOOD OLD DAYS — Windsor 4820 \*

Key: C Tempo: 126 Range: High HD  
Caller: Bruce Johnson Low LA

Musical: Standard 2/4 — Piano, Saxophone, Drums, Bass, Guitar

Synopsis: Complete call printed in Workshop

Comment: A top quality recording, a good tune and a well metered and interesting call. Tune has fairly wide range but highest note is very brief.

Rating ☆☆☆

## GOOD TIMES — Bel-Mar 5021 \*

Key: F Tempo: 132 Range: High HC  
Caller: Bob Graham Low LC

Musical: Western 2/4 — Violin, Accordion, Guitar, Bass

Synopsis: Complete call printed in Workshop

Comment: A fast moving and wordy call. Music has good steady rhythm. Dance is very close

# FREE

## Square & Round Dance Record Catalog

- Buy Direct By Mail • 24 Hour Service
- 12,000 Records Always In Stock
- 58 Labels • Books & Accessories
- P.A. Systems • FREE BONUS OFFER.

Why Don't You Send For Your Copy Today!  
12 Years Continued Service

MASTER RECORD SERVICE (Mike's Western Store)

1210 E. Indian School Rd., Phoenix 14, Arizona

(HOME OF MIKE'S SQUARE DANCE BARN)



timed but good dancers can handle it easily.

Rating ☆

**HAWAIIAN SQUARE — Blue Star 1668**

**Key:** E flat **Tempo:** 126 **Range:** High HC  
**Caller:** Vaughn Parrish **Low LA**

**Music:** Western 2/4 — Guitar, Drums, Piano,  
Saxophone, Bass, Violin

**Synopsis:** (Break) Head ladies chain — sides right and left thru — four ladies chain — heads right and left thru — side ladies chain — heads do sa do — cross trail — behind the sides star thru — double pass thru — Frontier whirl — centers pass thru — allemande — swing. (Figure) Four ladies chain — heads right and circle to a line — star thru — dive thru — pass thru — star thru — cross trail — corner swing — allemande — promenade — swing.

**Comment:** Music is typical of this label. Dance patterns are conventional. Timing is rushed in spots and meter needs some adjustment.

Rating ☆

**FLYIN' SOUTH — MacGregor 980**

**Key:** E flat **Tempo:** 128 **Range:** High HC  
**Caller:** Chuck Raley **Low LC**

**Music:** Standard 2/4 — Piano, Guitar, Accordion,  
Drum, Bass Guitar

**Synopsis:** (Break) Circle — four ladies chain — chain back — circle — allemande — swing — promenade. (Figure) Heads lead right, circle to a line — up and back — pass thru — wheel and deal — double pass thru — centers in, cast off 3/4 — up and back — star thru — pass thru — swing — promenade.

**Comment:** Music is well played but tune is weak. Dance patterns are interesting and timing is good.

Rating ☆+

**BATTLE CRY OF FREEDOM — Lore 1042**

**Key:** F **Tempo:** 125 **Range:** High HD  
**Caller:** Bob Augustin **Low LA**

**Music:** Western March — Violin, Guitar, Clarinet,  
Bass, Banjo, Drums

**Synopsis:** (Break) Circle — allemande — do sa do — gents star left — do sa do — promenade. (Figure) Heads right and left thru — star thru — pass thru — split two — line up four — up and back — box the gnat — right and left thru — square thru 3/4 — Frontier whirl — swing — promenade.

**Comment:** A novelty number with interesting drum and musical effects. Dancers will enjoy this as a fun routine.

Rating ☆☆

**YOU'RE NOBODY UNTIL SOMEBODY LOVES YOU — Blue Star 1664**

**Key:** F **Tempo:** 120 **Range:** High HD  
**Caller:** Sal Fanara **Low LD**

**Music:** Western 2/4 — Saxophone, Violin, Guitar,  
Piano, Drums, Bass

**Synopsis:** (Break) Allemande — do sa do — gents star left 3/4 — corner star promenade — inside out, outside in — promenade — gents backtrack — same girl allemande — partner swing — promenade. (Figure) Heads up and back — square thru — split sides, line up four — up and back — box the gnat — right and left thru

## LOCAL DEALERS

in RECORDS and PUBLICATIONS

Catering to Square Dancers

### ★ COLORADO

S. D. RECORD ROUNDUP  
3875 Wadsworth, Wheat Ridge

### ★ FLORIDA

BOW'S  
P. O. Box 16614, Jacksonville 16

### ★ GEORGIA

RECORD CENTER  
2581 Piedmont Road, N.E., Atlanta 5

VEE 'N' DICKS SQUARE DANCE  
SPECIALTIES

1711 Samford Dr., Albany, Ga.

BONEY'S S/DANCE & WESTERN WEAR  
Corner So. Slappey & Whitney, Albany

### ★ ILLINOIS

ANDY'S RECORD CENTER  
1614 N. Pulaski Road, Chicago 39

DELUXE MUSIC SQUARE DANCE SHOP  
4063 Milwaukee, Chicago 41

### ★ INDIANA

MAX ENGLE'S SQ. DANCE SHOP  
2616 W. 16th St., Indianapolis 22

### ★ IOWA

ELMER'S RECORD SHOP  
2422 Elizabeth Avenue, Des Moines 17

### ★ KANSAS

EDGINGTON MUSIC CO.  
217 S. Santa Fe, Salina

### ★ KENTUCKY

SQUARE DANCE SHOP  
3119 South 4th Street, Louisville 14

Additional Dealers on Next Page



# LOCAL DEALERS

in RECORDS and PUBLICATIONS  
Catering to Square Dancers

## ★ LOUISIANA

PIONEER SHOPPE — WESTERN WEAR  
306 Camp St., New Orleans 12  
DANCE RANCH  
3850 Dublin St., New Orleans  
THE GOLDEN SPUR  
5133 Canal Blvd., New Orleans 24, La.

## ★ MASSACHUSETTS

PROMENADE SHOP  
Square Acres, Rte. 106  
East Bridgewater  
THE SQUARE STORE  
817 State St., Springfield  
MEG SIMKINS  
119 Allen St., Hampden

## ★ MICHIGAN

B Bar B WESTERN SUPPLY  
315 Main Street, Rochester  
SQUARE DANCE SPECIALTIES  
14600 Grand River, Detroit 27

## ★ MINNESOTA

LOUISE MUSIC SHOP  
678 Grand Avenue, Saint Paul 5  
"AL" JOHNSON RECORDS  
4148 10th Ave., S. Minneapolis 7

## ★ NEW JERSEY

DANCE RECORD CENTER  
1159 Broad Street, Newark

## ★ NEW YORK

F-Bar-H RANCHWEAR  
3196 Bailey Avenue, Buffalo 15

## ★ OREGON

GATEWAY RECORD SHOP  
10013 N.E. Wasco Ave., Portland 16  
THE RECORD GROOVE  
11952 S.E. Division St., Portland 66  
LIGHT'S FOR MUSIC  
521 Main St., Springfield

Additional Dealers on Next Page

— girls star right — same man allemande —  
pass your own — swing next — promenade.  
**Comment:** Standard music, smooth flowing and  
conventional patterns make this a pleasant  
dance to call. Those who like them smooth and  
subtle will enjoy this one. Rating ☆☆

### RIGHT UP TOWN — Bogan 1150

**Key:** G **Tempo:** 129 **Range:** High HC  
**Caller:** Allie Morvent **Low LC**

**Music:** Western 2/4 — Violin, Clarinet, Piano,  
Drums, Bass, Guitar

**Synopsis:** (Break) Walk around corner — partner  
swing — circle — allemande — weave — swing  
— men star left — do sa do — promenade —  
swing. (Figure) Heads lead right, circle to a line  
— up and back — star thru — right and left thru  
— square thru — on to next — right and left  
thru — star thru — pass thru — corner swing —  
promenade — swing.

**Comment:** Standard music, standard patterns. Tim-  
ing and meter are quite acceptable but caller  
will have to give it that spark to put it over.

Rating ☆+

### NEW BILL BAILEY — MacGregor 982

**Key:** E flat **Tempo:** 130 **Range:** High HD  
**Caller:** Don Stewart **Low LB**

**Music:** Standard 2/4 — Piano, Accordion, Banjo,  
Drums, Bass

**Synopsis:** (Break) Heads up and back — square  
thru — right and left thru — dive thru — do sa  
do — square thru ¾ — allemande — grand  
right and left — promenade — swing. (Figure)  
Heads lead right, circle to a line — up and back  
— square thru — do sa do corner — partner  
right — allemande — pass one — swing next —  
promenade — swing.

**Comment:** Dance patterns are timed just close  
enough to make them interesting. Music is well  
played. With many records out to this tune a  
caller has a wide choice. Rating ☆☆☆

### BILL BAILEY — Blue Star 1669

**Key:** B flat **Tempo:** 126 **Range:** High HB  
**Caller:** Andy Andrus **Low LC**

**Music:** Standard 2/4 — Clarinet, Saxophone, Or-  
gan, Drums, Bass, Piano, Vibes

**Synopsis:** (Break) Corner do sa do — partner  
swing — promenade — heads wheel — right

## ATTENTION: SQUARE DANCE STORES

JEWELRY DIRECT FROM MANUFACTURER TO YOU  
MADE FOR SQUARE DANCERS BY SQUARE DANCERS  
Pins, Bracelets, Pendants, Earrings, Bolos, Key Chains,  
Belt Buckles, Car Emblems, Etc.

A request on your letterhead will bring an assortment  
of RETURNABLE SAMPLES

**FRANK L. WILMARTH CO.**

6 Curtis St., East Providence 14, R.I.



## CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-June.

### SINGING CALLS

Beverly Hillbillies	Jewel 106
Dry Bones	Windsor 4819
Little Brown Gal	Old Timer 8189
Dancin' Thru The Clover	Balance 111
James	Blue Star 1655

### ROUND DANCES

Fraulein	Blue Star 1645
Lucky	Belco 204
St. Louis Blues	Grenn 14044
Hi Lili, Hi Lo	Sets in Order 3139
Dancing Shadows	Windsor 4682

and left thru — pass thru — on to next — pass thru — cross trail — allemande — swing — promenade. (Figure) Head ladies chain right — new head ladies chain — heads up and back — half square thru — right and left thru — star thru — square thru — corner swing — promenade.

**Comment:** Standard patterns and good music. Played in a slightly lower key than most other recordings of this tune which should help to sell this one. Rating ☆☆☆

### ONE HAS YOUR HEART — Lore 1043

**Key:** G **Tempo:** 126 **Range:** High HC

**Caller:** Bob Augustin **Low LC**

**Music:** Western 2/4 — Violin, Piano, Drums, Guitar, Clarinet, Bass

**Synopsis:** (Break) Circle — allemande — do sa do

NEW RELEASES  
ON THE



LABEL

### #111 "ONE TIME TOO OFTEN"

Mack McCoslin

### #112 "POLLY WOLLY DOODLE"— Wes Dyer

Then there are these two that refuse to grow old:

### #104 "CHEWING GUM"— Allie Morvent

### #105 "LIZA JANE"— Allie Morvent

Record dealers order through:

**EDWARDS RECORD SERVICE**

P.O. Box 194, Park Ridge, Ill.

## LOCAL DEALERS

in RECORDS and PUBLICATIONS

Catering to Square Dancers

### ★ OHIO

COLLINS RADIO & TV

5449 W. 3rd St., Dayton 27

F & S WESTERN SHOP

1557 Western Avenue, Toledo 9

ROZ'S WESTERN WEAR

1855 Oakland Park, Columbus 24

THE HITCHING POST

1043 Portage Trail, Cuyahoga Falls

### ★ PENNSYLVANIA

PETRELLA'S RECORD SHOP

Formerly Bob's Tune Shop

2014 W. Darby Rd., Havertown

RANCHLAND RECORD SHOP

R.D. 3, Mechanicsburg 26, Penna.

### ★ SOUTH DAKOTA

SOKOTA RECORD & SOUND SERVICE

1101 Main, Sturgis &

678 Main, Deadwood

SCHLEUNING'S RECORD SERVICE

Route 2, Box 15, Rapid City

### ★ TEXAS

DEVA CHAPMAN RECORDS

3312 Rugged Dr., Dallas 24

### ★ WASHINGTON

AQUA RECORD SHOP

1230 1/2 Westlake Ave. N., Seattle 9

### ★ WISCONSIN

MIDWEST RADIO COMPANY

3414 W. North Ave., Milwaukee

### ★ D.C., WASH.

COUNTS WESTERN STORE

4903 Wisconsin Ave., Washington 16

Additional Dealers on Previous Pages



— men star left — star promenade — men back out, full turn — ladies chain — chain back — promenade. (Figure) Heads right and left thru — Dixie style to an ocean wave — pass thru — circle four — heads break to a line — up and back — right and left thru — cross trail — corner swing — promenade.

**Comment:** Tune lacks interest but music is acceptable. Dance patterns are conventional and smooth so many callers will find a place for this one. Rating ☆☆☆

# **GONNA TAKE MY GIRLIE TO THE SQUARE DANCE — MacGregor 983**

**Key:** B flat **Tempo:** 129 **Range:** High HB  
**Caller:** Bob Van Antwerp **Low LC**

**Music:** Standard 2/4 — Piano, Accordion, Drums, Bass, Banjo

**Synopsis:** Complete call printed in Workshop

**Comment:** An excellent square dance tune and music is well done. Dance patterns are fun to do and keep dancers on the move.

Rating ☆☆☆

# **HAVE I TOLD YOU LATELY — Top 25060**

**Key:** C **Tempo:** 131 **Range:** High HC  
**Caller:** Dick Leger **Low LC**

**Music:** Standard 2/4 — Guitar, Clarinet, Banjo, Accordion

**Synopsis:** (Break) Allemande — weave — box the gnat — wrong way grand — partner right — allemande — partner swing — promenade. (Figure) Head ladies chain — heads up and back — pass thru — round one — right hand star — allemande — do sa do — corner swing — allemande — promenade.

**Comment:** Music is well played but is not up to the usual high standards found on this label. Dance patterns are conventional. Timing is good and the lyrics are easy to sing.

Rating ☆+

# **JESSIE POLKA — Blue Star 1667**

**Key:** G **Tempo:** 126 **Range:** High HB  
**Caller:** Vaughn Parrish **Low LG**

**Music:** Western 2/4 — Piano, Violin, Guitar, Bass, Clarinet

**Synopsis:** (Break) Sides arch — heads go right, dip and dive round the square — allemande — arm around partner — Jessie polka — girls roll

back — Jessie polka — girls roll back — swing her — promenade.

**Comment:** This is a re-do of a dance popular about ten years ago. It is fun to do if the dancers know (or you take the time to teach them) the Jessie polka step. Dance is not directional so must be taught. Music is below the usual standards of this label. Rating ☆+

# **BLAME IT ON THE BOSSA NOVA — Jewell 110**

**Key:** C **Tempo:** 120 **Range:** High HC  
**Caller:** Louis Calhoun **Low LC**

**Music:** Bossa Nova — Piano, Guitar, Rhythm Guitar, Rhythm devices

**Synopsis:** (Break) Allemande — do sa do — gents star left — star promenade — gents back out, full turn — ladies chain — roll away — circle — roll away — swing — promenade. (Figure) Heads promenade half — lead right, circle to a line — pass thru — cast off 3/4 — pass thru — bend the line — up and back — right and left thru — star thru — square thru 3/4 — corner swing — promenade.

**Comment:** Tune is repetitive and music is slow. Intended as a rhythm novelty number, it could go over if speed were increased and caller is a good showman. Rating ☆

# **ROCKY MOUNTAIN FLING — Wagon Wheel 101**

**Key:** A **Tempo:** 134 **Range:** High HC  
**Caller:** Don Franklin **Low LE**

**Music:** Western 2/4—Violin, Guitar, Drums, Piano, Rhythm Guitar

**Synopsis:** (Figure) Allemande — forward two for thar star — shoot star, full around — corner all eight chain — roll promenade — heads wheel — right and left thru — cross trail — allemande — double grand right and left.

**Comment:** A novelty number for those who can yodel. If you can't, some interesting and comic patter is provided during the double grand right and left. Music is very repetitive.

Rating ☆

## **ROUND DANCES**

# **THAT HAPPY FEELING — Blue Star 1665**

**Music:** (Shannonaires) Piano, Drums, Vibes, Guitar, Bass

**Choreographers:** Charlie and Gertrude Tennent

## **READ THIS BADGE ACROSS THE SET!**



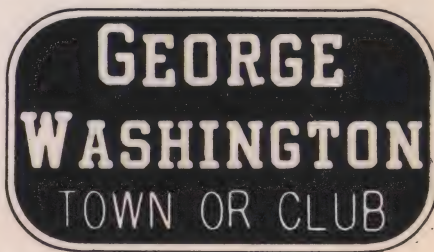
70c EACH

White engraved letters on shiny black plastic (also colored plastic) with safety clasp pin. ATTRACTIVE — LEGIBLE — DURABLE. For especially designed badges, write for prices and samples to—

## **BLUE ENGRAVERS**

315 SEVENTH ST., SAN PEDRO, CALIFORNIA, PHONE TErminAl 3-1581

4% Sales Tax must be added to ALL California orders All badges are sized to name



75c EACH



S-115  
**FROM A  
JACK TO A KING**

Called by  
**DEL PRICE**

Flip Instrumental

S-116  
**DEVIL WOMAN**

Called by  
**HARRIS STOCKARD**

Flip Instrumental

A NEW SOUND IN  
SQUARE DANCE RECORDS



S-117  
**PICKIN' &  
GRINNIN'**

Called by  
**REX OLD**

Flip Instrumental

S-118  
**POOR BOY**

Called by  
**HARRIS STOCKARD**

Flip Instrumental

**Comment:** Music is well played. The routine is one that is quite popular with round dancers.

**JUST FOR TWO** — Flip side to above

**Music:** (Shannonaires) Saxophone, Guitar, Organ, Drums, Vibes, Piano, Clarinet

**Choreographers:** Phyllis and Jerry Wareham

**Comment:** Tune is "If You Were the Only Girl." Music is well played in slow waltz tempo. Steps are conventional and include a "Tamara." Routine is 40 measures long with several short sections repeated.

**NORMA'S WALTZ** — Grenn 14053

**Music:** (Al Russ) Saxophones, Piano, Drums, Bass Guitar, Trumpet, Trombone

**Choreographers:** Wayne and Norma Wylie

**Comment:** A smooth flowing waltz with good music. Routine is fun to do but requires a little work to learn. Tune is "All Over the World."

**EVENING STAR** — Flip side to above

**Music:** (Al Russ) Saxophones, Trumpet, Guitar, Piano, Drums, Bass

**Choreographers:** Irene and Bill Hart

**Comment:** A good waltz routine to excellent music. This requires that extra effort to learn and remember but should prove interesting.

**WILDFLOWER** — Grenn 14052

**Music:** (Al Russ) Piano, Drums, Clarinet, Guitar, Bass

**Choreographers:** Jim and Lois Coy

**Comment:** A rhythm two-step with several parts

# Let Your Square Dance Clothier Help You Dress for the Dance



**BONEY'S S/DANCE & WESTERN WEAR**  
Corner So. Slappey & Whitney, Albany, Georgia

**COUNT'S WESTERN STORE**  
4903 Wisconsin Avenue, Washington, D. C.

**CIRCLE EIGHT WESTERN WEAR**  
195 N. Hawthorne Blvd., Hawthorne, Calif.

**DIXON'S WESTERN WEAR**  
1112 W. Broad St., Falls Church, Virginia

**DUDES & DOLLS S. D. & WESTERN WEAR SHOP**  
7 S. Ritter Ave., Indianapolis 19, Indiana

**KAY WILSON**  
5022 Nokomis Ave., Minneapolis 17, Minn.

**MAX ENGLE'S S. D. & WESTERN SHOP**  
2616 W. 16th St., Indianapolis 22

**NICK'S WESTERN SHOP**  
245 E. Market St., Kingsport, Tenn.

**THE OX YOKE SHOP**  
56 Winthrop St., Tariffville, Conn.

**THE PROMENADE SHOP**  
12401 S. E. Division St., Portland 33, Oregon

**SQUARE DANCE and GIFT SHOP**  
28933 Euclid Ave., Wickliffe, Ohio

**SQUARE DANCE AND RECORD SHOP**  
U.S. Route 20, 4 miles East of Geneva, Ohio

**VERNIE'S DRESS SHOP**  
1230½ Westlake Ave., N., Seattle 9, Wash.

STORES handling square dance clothing are welcome to write  
Sets in Order for information regarding a listing on this page.

Sets in Order magazines may be purchased at these stores.





# Faulkner's SQUARE DANCE and WESTERN SHOP

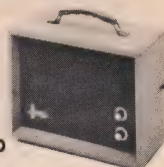


**SISSY PANTS** Fancy cotton sissies with rumba back. Ruffled lace trims the back and legs. Longer than most sissies. White/white lace  
Black/white lace  
Red/white lace

Sizes S-M-L  
**\$3.95** Please add 50c handling charge for orders under \$10.00

Complete line of square dance records

**NEWCOMB'S  
AMPLIFIED  
MONITOR  
Model M-12**



**\$79.50**

8315 Wornall Road, Kansas City 14, Missouri • Phone Highland 4-3110 • Open Thurs. eves.

repeated. Dance includes both fast and slow rhythmic action.

**BORN TO DANCE** — Flip side to above

**Music:** (Al Russ) Piano, Clarinets, Saxophones, Bass, Drums, Guitar, Trumpet

**Choreographers:** Bill and Marie Brown

**Comment:** A slow 32 measure two-step with slight "Latin" feel. First eight measures are repeated. Steps are conventional and include a "Tamara" routine.

**OH YOU BEAUTIFUL DOLL** — Sets in Order 3141

**Music:** (The Hi-Steppers) Trumpet, Piano, Piccolo, Drums, Bass, Guitar

**Choreographers:** Lorraine and Bill Hurtado

**Comment:** Lively music and an exceptionally easy

two-step routine. Dance is only 24 measures long with first eight measures repeated.

**STAR BRIGHT** — Flip side to above

**Music:** (The Hi-Steppers) Trumpets, Horns, Saxophone, Flutes, Piano, Drums, Guitar, Bass

**Choreographers:** Harry Howe and Lee Rimes

**Comment:** A full band arrangement of a new waltz tune. The routine is fast moving and should prove interesting to experienced round dancers.

**SUMMERTIME WALTZ** — Top 26003

**Music:** (Russal's Men) Banjo, Guitar, Piano, Drums, Bass, Trumpet, Trombone

**Choreographers:** Phyl and Frank Lehnert

**Comment:** Interesting and well played music to

## We Owe Our Growth to Your Demand for Quality

### OUR STATEMENT OF POLICY

We believe that every customer is entitled to get the complete facts on exactly what his money buys. So, actual unretouched photos illustrate our dresses. We use only the finest fabrics and trimmings, carefully styled into well made garments using only lockstitch needle machines. We never use multiple needle chain stitch machines, therefore our trimming never comes loose at awkward and embarrassing times. We include free services when making your dress to eliminate many costly alteration problems. You can buy our product with complete confidence because our guarantee backs up everything we sell.

This is our Statement of Policy: This is why our customers buy additional dresses for themselves and recommend us to their friends. This is why we are rapidly growing.

### BILL BETTINA

2110 N.W. Miami Court, Miami 37, Florida

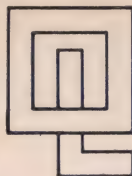
Now available through most better stores everywhere



**Style #36-S**

Your copy of our "Portable Showroom" with illustrations, guarantees and prices will be promptly sent free upon request.





**SQUARE L  
RECORD CO.**

8512 La Jolla Ct.  
Ft. Worth 16, Texas

**CALLERS!  
FOR YOU & YOUR DANCERS**

FOUR GOOD SOLID BEAT HOEDOWNS  
**SL-602 — BLACK MOUNTAIN RAG & LEATHER BRITCHES**  
**SL-603 — GIDDY-UP SAM & PRETTY PALOMINO**

Wonderful Music By **SQUARE L OUTLAWS**

P.S. FOR YOU DANCERS — **COMING SOON**  
AN EXCITING NEW LP WITH MELTON LUTTRELL CALLING

**AVAILABLE FROM YOUR RECORD DEALER**

☆ **DANCES THAT DANCE** ☆ **MUSIC YOU CAN CALL TO** ☆ **FINEST QUALITY RECORDS**

the tune "Please Pass the Biscuits." Dance routine has no difficult steps but has only one four measure repeat and these do not follow in sequence. Dancers should enjoy doing it.

**DIXIE GRAND** — Flip side to above

**Music:** (Russal's Men) Piano, Bass Guitar, Guitar, Drums, Trumpet, Trombone

**Choreographers:** Palmer and Grace Boeger

**Comment:** A well played and interestingly arranged version of "Dixie." Dance is a fun routine that is not difficult.

Tuba Bass, Drums, Trumpet, Saxophones, Trombone

**Choreographers:** Van and Audrey Van Sickle

**Comment:** An exceptionally well played and interesting musical arrangement. Dance patterns are interesting and good round dancers will enjoy it.

**ROMANCE** — Flip side to above

**Music:** (Pete Lofthouse) Piano, Guitars, Trombone, Drums, Bass, Organ

**Choreographers:** Chuck and Ilah Richter

**Comment:** A slow, rhythm two-step that is easy to do. Music is a modified version of "Summer Romance" used recently on this same label as a square dance.

**SILVER MOON — Windsor 4688**

**Music:** (Pete Lofthouse) Clarinet, Piano, Guitar,

**MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS**



You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

**WRITE TODAY TO DISTRIBUTOR NEAREST YOU**

**ARIZONA**

OLD TIMER DISTRIBUTORS  
708 E. Weldon, Phoenix

**ILLINOIS**

HERITAGE HOUSE  
6400 No. Leoti Ave., Chicago 46

**OHIO**

TWELGRENN ENTERPRISES  
P.O. Box 16, Bath

**CALIFORNIA**

CORSAIR-CONTINENTAL CORP.  
5528 N. Rosemead Blvd., Temple City

**MICHIGAN**

SQUARE DANCE SPECIALTIES  
14600 Grand River, Detroit 27

**TEXAS**

MERRBACH RECORD SALES  
323 West 14th Street, Houston

**CANADA**

SQUARE & ROUND DANCE WHOLESALE  
455 W. Broadway, Vancouver, B.C.

**MISSOURI**

WEBSTER RECORD DISTRIBUTORS  
124 W. Lockwood, St. Louis 19

**UTAH**

VERN YATES DISTRIBUTORS  
436 E. 4th South, Salt Lake City

**GEORGIA**

RECORD DISTRIBUTORS  
2581 Piedmont Road N.E., Atlanta 5

**NEBRASKA**

SQUARE DANCE DISTRIBUTORS  
205 South 19th St., Omaha

**WASHINGTON**

WESTERN DANCE DISTRIBUTORS  
1230 1/2 Westlake Avenue N., Seattle 9

**NEW JERSEY**

DANCE RECORD DISTRIBUTORS  
1159 Broad Street, Newark 14



# JEKYLL HOLIDAY FOR SQUARE DANCERS

at the **WANDERER RESORT MOTEL**

Fabulous Jekyll Island, Georgia **SEPTEMBER 16-22, 1963**

## STAFF:

Clara and Harry Lackey, Greensboro, N.C. • Betty and Irv Elias, Waycross, Georgia  
Barb and Dick Fox, Clemson, S.C. • Anna and Bob Wagar, Aiken, S.C.

## SEPTEMBER 1963 STAFF GUESTS:

Charlotte and Paul Watkins, Indianapolis, Ind. • Dixie and Bill Wilson, Aiken, S.C.

**For Details Write — The Wanderer, Jekyll Island, Georgia**

### HOEDOWNS

#### SOURWOOD MOUNTAIN — Jewel 111

Key: A Tempo: 132

Music: (George McHan) Piano, Banjo, Bass, Guitar, Drums

JOHN HENRY — Flip side to above

Key: G Tempo: 132

Music: (George McHan) Piano, Banjo, Bass, Guitar, Drums

Comment: Busy hoedowns. Both are well played and have a "modern" sound. Rhythm of Sourwood Mountain is stronger. Rating ☆☆

#### BLUE BONNET — Blue Star 1666

Key: A Tempo: 132

Music: (Shannonaires) Piano, Drums, Banjo, Guitar, Saxophone, Bass

WHIRLWIND — Flip side to above

Key: G Tempo: 132

Music: (Shannonaires) Piano, Drums, Banjo, Guitar, Saxophone, Bass

Comment: Intended as hoedowns and possibly could be used as such. Actually they are two previous singing calls on this label "without lead." ("James" and "Swing That Maid").

Rating ☆

## MAC GREGOR RECORDS

### NEW RELEASES

#### FENTON JONES

#990-A "LAMP LIGHTING TIME" With Call by "Jonesy"  
Flip Instrumental

#### DON STEWART

#991-A "HUNDRED TO ONE" With Call by Don  
Flip Instrumental



#### CHUCK RALEY

#992-A "THOSE LAZY HAZY CRAZY DAYS  
OF SUMMER" With Call by Chuck  
Flip Instrumental

#### BOB VAN ANTWERP

#993-A "WANG WANG BLUES" With Call by Bob  
Flip Instrumental

MUSIC BY FRANK MESSINA AND THE MAVERICKS

**Mac GREGOR RECORDS — 729 South Western Ave., Los Angeles 5, Cal.**



# BOGEN

... the sound way  
to invest in  
SOUND SYSTEMS



List Price:  
**\$184.20**

## MODEL VP-20

*the most versatile portable available*

- 20 watt output
- 29 thru 86 R.P.M.
- G.E. Cartridge
- 2 mike jacks
- Radio & tape jacks
- Special features . . .

**MONITOR OUTPUT**  
(Write for specification sheet)

**ONLY \$140.<sup>90</sup>**

PREPAID ANYWHERE IN U.S. OR A.P.O. ADDRESS IF CHECK ACCOMPANIES ORDER.



LIST PRICE  
**\$269.<sup>50</sup>**

## BOGEN VP 40 UNIQUE VARIABLE SPEED CONTROL

HIGH-FIDELITY REPRODUCTION. PROFESSIONAL CONSTRUCTION. Precision turntable with 40 watt full fidelity amplifier, GE cartridge with dual stylus. Compact 2-speaker 12" sound unit that packs easily, is built for long wear. Will cover an armory or your living room!

**CALLER'S PRICE \$204.<sup>95</sup>**

### DANCE RECORD CENTER

1159 BROAD STREET

NEWARK 14, NEW JERSEY





**R**ECENTLY WE'VE BEEN going through a period of Ocean Wave Lines. It all started not too long ago with a Dixie Style to an Ocean Wave (Sets in Order, September 1962) and then got a good working over with Swing Thru (Sets in Order, May 1963). Here's a clever variation which depends on two similar Ocean Wave lines working across from each other. First of all here is the definition:

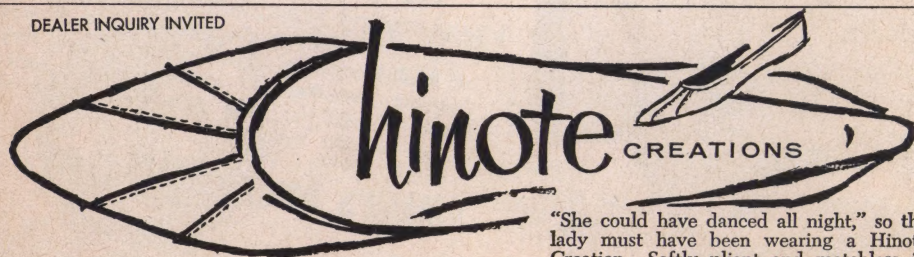
### ACEY DUCEY

By Larry Dee, Rosemont, Pa.

From two lines of four, across the set from each other and in similar Ocean Wave lines, those on the end of each line and facing out will move forward in a 180° arc to the other end of the same line. Simultaneously, those on the end of the line and facing across will move directly across the set and into the other line. Those in the center of each line will, at the same time, turn forward, with their arms joined, half way around, to form new Ocean Waves.

In our demonstration square the dancers are in Ocean Wave lines as though they had followed the call, *Heads square thru — with your corner Do Sa Do, All the way around to an Ocean Wave — Balance forward and back* (1). They're now in a position to do Acey Ducey. The four dancers on the end of each of the two lines will move forward (2). Note that the two men in white shirts walk directly across from one line to the other. The two who were at the ends of the lines and facing out are moving clockwise, while the two ladies in the center retain their left hand holds and, moving forward, turn half way (3). Finally the Ocean Waves are formed again (4), all the end dancers having moved ¼ clockwise around the square while those in the center of each line have just exchanged positions. The name, Acey Ducey, we understand, comes from the fact that as the ends move forward their positions will have changed by one place — hence the Ace. As the center couples move around this constitutes the second change — hence the Duce. End result — Acey Ducey.

DEALER INQUIRY INVITED



3261 FLUSHING RD. • FLINT 4, MICHIGAN

"She could have danced all night," so the lady must have been wearing a Hinote Creation. Softly pliant and matchless in durability. If you wish to "dance all night" you best select a Hinote Creation. Sizes, styles and colors to match mi'lady's wish . . . every time!





New Round Dances

## "OH YOU BEAUTIFUL DOLL"

A lively two-step to great new music by the "Hi-Steppers." Lorraine & Bill Hurtado of South Gate, California composed the routine . . . It's real easy and fun to dance.

## "STAR BRIGHT"

A waltz routine by Harry Howe and Lee Rimes, Miami Beach, Florida. This one will be enjoyed by all who like a bit of challenge in their dances.

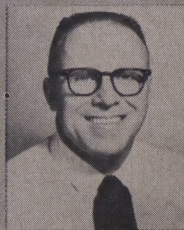
S.I.O. 3141 — OH YOU BEAUTIFUL DOLL / STAR BRIGHT

## A New Singing Call by LEE HELSEL

## "AFTER YOU'VE GONE"

Outstanding music and just the smooth flowing type of routine that makes Lee's dances great.

S.I.O. 136 — FLIP INSTRUMENTAL  
With Lee Helsel



● ● ● **Sets in Order**

**RECORDS**

AVAILABLE AT YOUR DEALER



Al. Schuler,  
227 Wilbur St. S.E. 1163  
Grand Rapids 8, Mich.



STUDENT DANCERS ... SCHOOLS ... COLLEGES  
LET BOB RUFF TEACH YOU SQUARE DANCING  
WITH

*Sets in Order* SQUARE DANCE ALBUMS

SIO LP 4002 — STUDENT DANCER  
SIO LP 4005 — STUDENT DANCING  
SIO LP 4007 — LET'S ALL SQUARE DANCE

SIO LP 4012 — BASIC SQUARE DANCING #1  
SIO LP 4013 — BASIC SQUARE DANCING #2  
WE PROGRESS  
SIO LP 4014 — BASIC SQUARE DANCING #3  
NOW WE'RE DANCING

SEE YOUR NEAREST RECORD DEALER LISTED IN THE LOCAL DEALERS COLUMN